JANUARY/FEBRUARY 1990

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THE INDEPENDENT



CHINA WATCH
TAIWAN'S NEW CINEMA
BEIJING'S AFTERMATH

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

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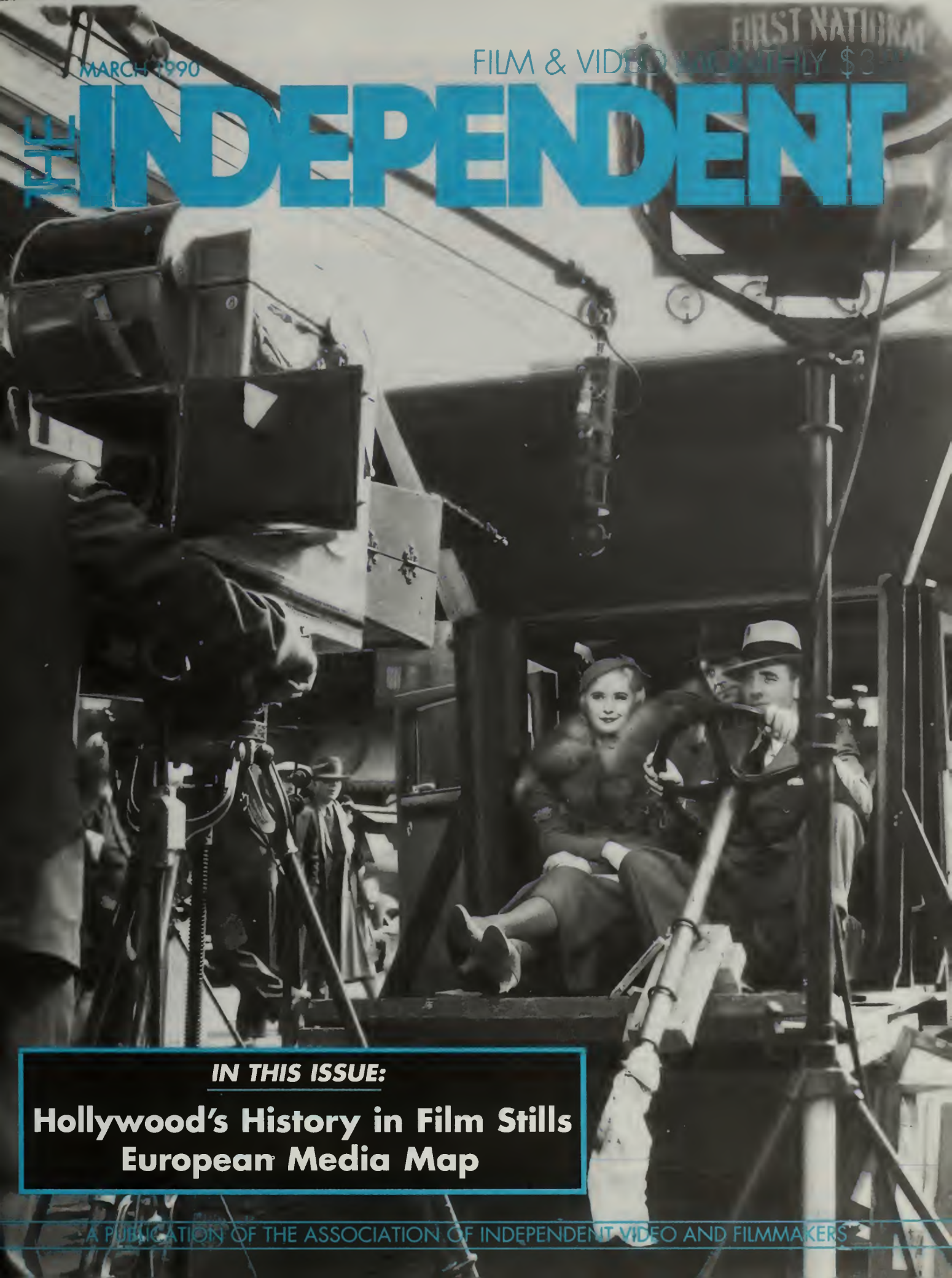
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COVER: A couple of corporate workers size up their company's new owners in Edward Yang's feature film *Taipei Story*. Yang's films, like those of Hou Hsiou-hsien and other younger Taiwanese directors, have brought contemporary social issues to Taiwan's screens for the first time. In "Taiwan's Social Realism" Vivian Huang discusses what conditions allowed the New Cinema movement to emerge in the early 1980s and examines how it has been affected by commercial and political forces. In "China's Day of Shame" Patricia Thomson reports on how independent producers have responded to the June 4 massacre in Beijing and the Chinese overseas democracy movement. Photo courtesy Museum of Modern Art.

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IN THIS ISSUE:

Hollywood's History in Film Stills
European Media Map

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COVER: The engine that ran Hollywood's dream machine—technology and economic imperatives—was thoroughly documented by the film studios' photographers. Film historian Jan-Christopher Horak discusses how such photographs, together with other primary source material like film company papers and publicity materials, are now being used by historians to examine the mythology of Hollywood. Photo courtesy International Museum of Photography, George Eastman House.

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DESKTOP VIDEO

A Guide to PC-Based Computer Editing Systems

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COVER: Just as personal computers have catapulted the field of publishing into a new era, so too are they revolutionizing video editing. Desktop video, which brings all the advantages and capabilities of high quality computer-based editing systems to the personal computer, will be a ubiquitous and affordable tool for independent producers and editors within the next several years. In this issue, Teri Robinson scans the field in "Machine Montage," looking at the various systems currently available and the future direction of desktop video editing. Photo courtesy AT&T.

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Monster Movie Tests Actors' Union Rules: SAG Low-Low Budget Contract in Negotiation
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SF Pubcaster Pursues Joint News Venture with Commercial TV
by Laura Fraser

When Is an Ad Not an Ad? When It's Underwriting
by Wayne Friedman

New Jersey Media Artists Showcased on State Network
by Walter Blakely

Deeper Cuts in Massachusetts Arts Funding
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New Distributor Embraces the Avant Garde
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by Bill Horrigan

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Stacked Bullets and Divine Wind: The Sound Design of *Romero*
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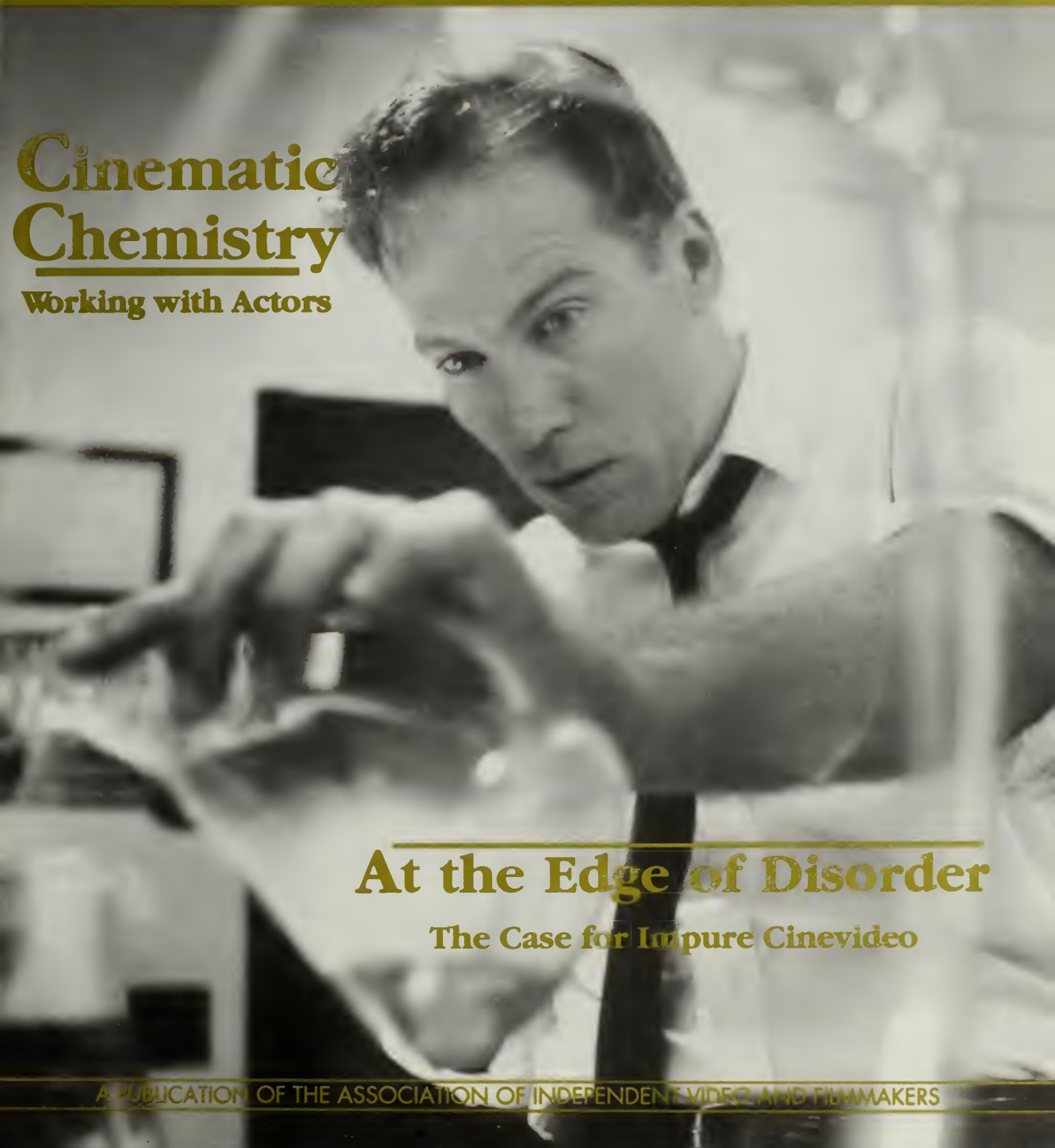
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by Mary Jane Skalski

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Cinematic Chemistry

Working with Actors

At the Edge of Disorder

The Case for Impure Cinevideo

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COVER: For many independent directors, the actor's art is shrouded in mystery, and the language and styles of acting remain unfamiliar. And yet, "Actors are the most important element during production; if the acting doesn't work, nothing else will," testifies one director in "Body/Language," by Manohla Dargis. Acting techniques vary, ranging from the naturalistic approach favored by director Lizzie Borden for her feature *Born in Flames* to a broader style that stops just short of camp, as Larry Maxwell adopted for the role of the scientist in Todd Haynes' new film *Poison* (cover photo). The origins of the various acting techniques are and how directors pick and choose styles appropriate to their subjects are among the topics discussed. Photo: Russell Fine.

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by Manohla Dargis

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by Patricia Thomson

Toronto Film Groups Consolidate
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Strike at Stock Footage Archive
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Jack Smith: 1932-1989
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Media in the Present Tense: Highlights from the 1990 Berlin Video Festival
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The Filmmakers' Choice: Black Directors Lauded at the US Film Festival
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Backlash Hits Two Independent Hits

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COVER: Spike Lee's *Do the Right Thing* and Michael Moore's *Roger and Me* have both enjoyed wide exposure and tremendous popular interest. But after playing to enthusiastic crowds, both films and filmmakers were subjected to a wave of sharp critical attacks. In "The Perils of Popularity" Renee Tajima looks at what lies behind this backlash. Also featured in this issue are Robert Seigel's report on video presales, "Trading in Futures: The Prospects for Video Presales in the Nineties," and Alison Butler's analysis of the impact of changes in the funding patterns of the UK's Channel 4. Photo courtesy Universal City Studios

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Love's Labor Lost? A Dispute over the Representation of Workers on the Air Waves
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Video Publishing via Public TV
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Child's Play Taken Seriously
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BF/VF Plans for Long-Term Survival
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Writers' Refuge in Boston
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Screen Presence

Women Artists/ Feminist Histories

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COVER: Bette Davis in the Samuel Goldwyn production of *The Little Foxes* (1941). Jane Gaines and Charlotte Herzog's new book *Fabrications: Costume and the Female Body* explores Hollywood's construction of the image of Woman through costumes and other material means. This month's issue of *The Independent* reviews this and four other publications dealing with film and sexual politics. Courtesy Museum of Modern Arts/Film Stills Archive.

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The Duke Does an About Face
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Embargo on US Propaganda Films Ends
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Subject to Change: Program of Works by Women of Color Challenges the Status Quo
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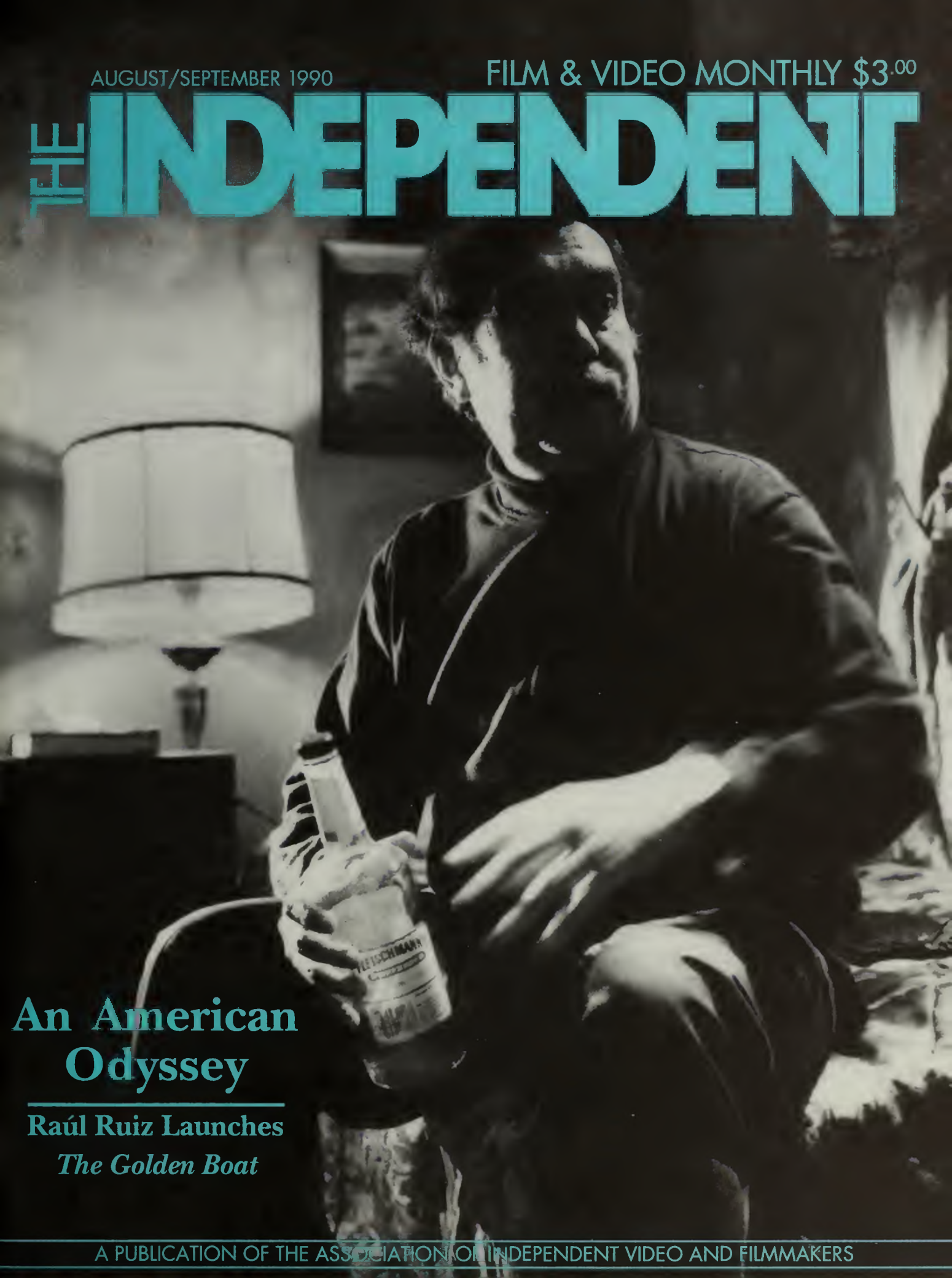
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An American Odyssey

Raúl Ruiz Launches *The Golden Boat*

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COVER: Raul Ruiz—"the most known unknown filmmaker in the world"—directs an actor in his first US-made production, *The Golden Boat*, due for release in early fall. Peter Bowen's feature story, "On Golden Boat," looks at Ruiz' production techniques, financing, and aesthetic concerns in this film, which attracted such New Yorkers as artists Vito Acconci and Annie Sprinkle, writer Kathy Acker, directors Jim Jarmusch and Barbet Schroeder, and actor Michael Kirby to the cast. Photo: S. Tobias

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ITVS: From Ideas to Action
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Super 8 Processing Scorecard
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Cable Franchise Fracas in Manhattan
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NYSCA's Seven Percent Solution
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Hard Sell: US Independents at the Berlin Film Festival
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A Festival Within the Festival
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NAMAC Playback: Media Centers and National Arts Politics
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New England Network: *Mixed Signals* Champions the Unconventional
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Dispatches from the Second World

Czechoslovakia, East Germany, Hungary, Poland, the Soviet Union

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COVER: Banned for almost two decades, *The Ear* (1970), by Czech director Karel Kachyna, is now playing to packed houses in Prague. Alongside Eastern Europe's political upheavals, enormous cultural changes are also underway. This issue of *The Independent* looks at recent developments in Eastern European cinema and video, with feature articles on banned films from Poland and East Germany that are now in distribution, changes within Czechoslovakia's film institutions, a noted Hungarian video artist, and a tour by 15 US documentary filmmakers of the USSR. Photo courtesy Public Theater.

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30 Spring Takes Time: Films from East Germany and Poland
by Karen Rosenberg

35 Prophet Without Honor: Computer Video Artist Tamas Waliczky
by Shalom Gorewitz

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A SUN Is Born
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Matchmaker for Pacific Projects
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Beverly A. Conrad: 1936-1990

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Footage 89: North American Film and Video Sources
reviewed by Jan-Christopher Horak

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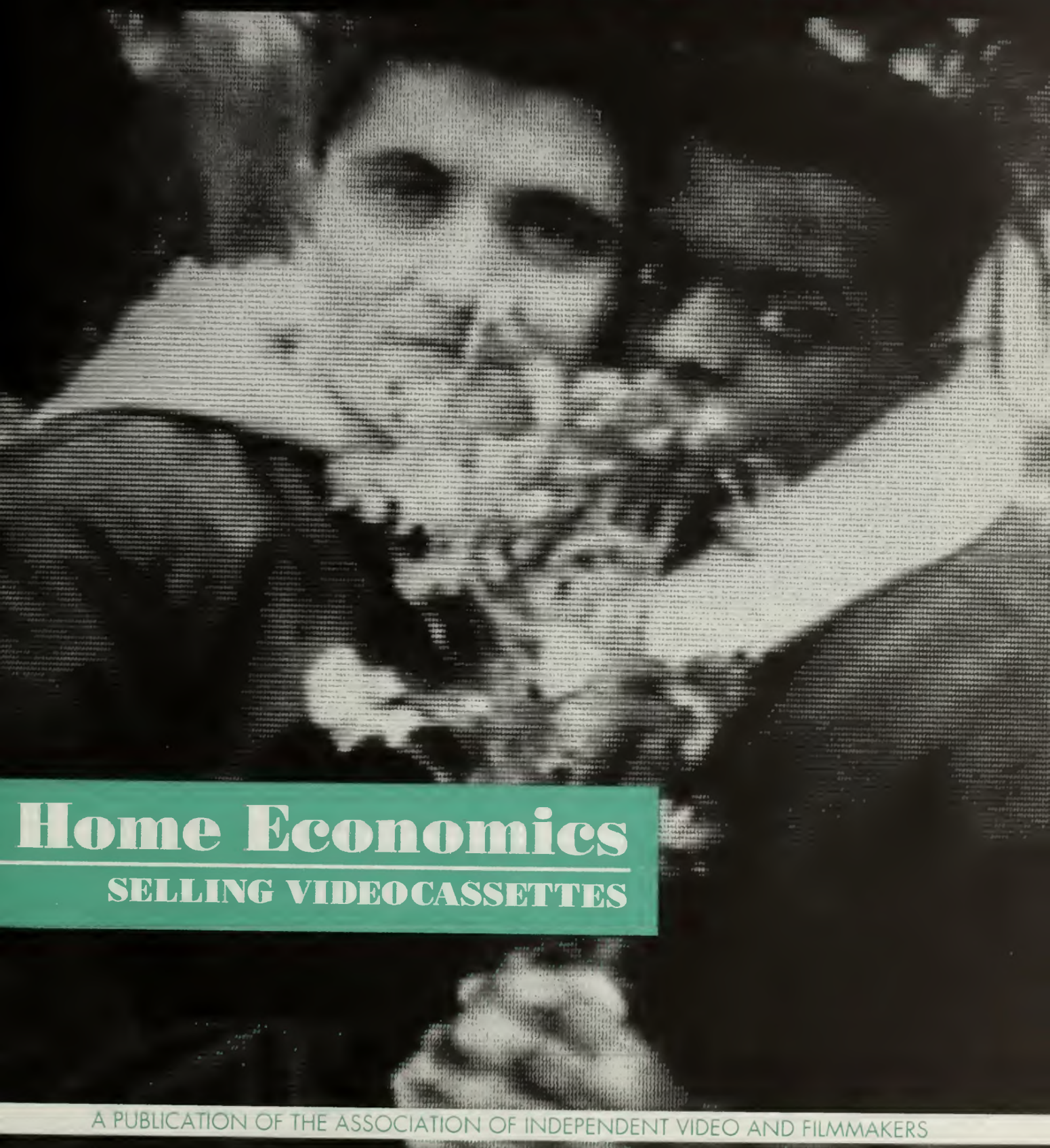
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Home Economics

SELLING VIDEOCASSETTES

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COVER: As the business of home video distribution matures, producers get a more realistic view of what they can expect. This is particularly true for works that don't fit into traditional genres, like *This Is Not an AIDS Advertisement*, by British producer Isaac Julien, included in the Video Data Bank and V/Tape's *Video Against AIDS* three-cassette package. In "Micro Markets: How Independents Sell Home Video Cassettes," Debra Franco assesses the effectiveness of direct mail, catalogue listings, display advertising, on-air offers, and other means independents have used to market their work to VCR owners. Photo courtesy Video Data Bank.

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Mid-Career Grants Initiated by Jerome Foundation
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Ed Emshwiller: 1925-1990
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NABET 15 No More: The Rise and Fall of the East Coast Local
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New Kid on the Block: Community TV Comes to Philadelphia
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Foreign Accents: The 1990 San Francisco International Film Festival
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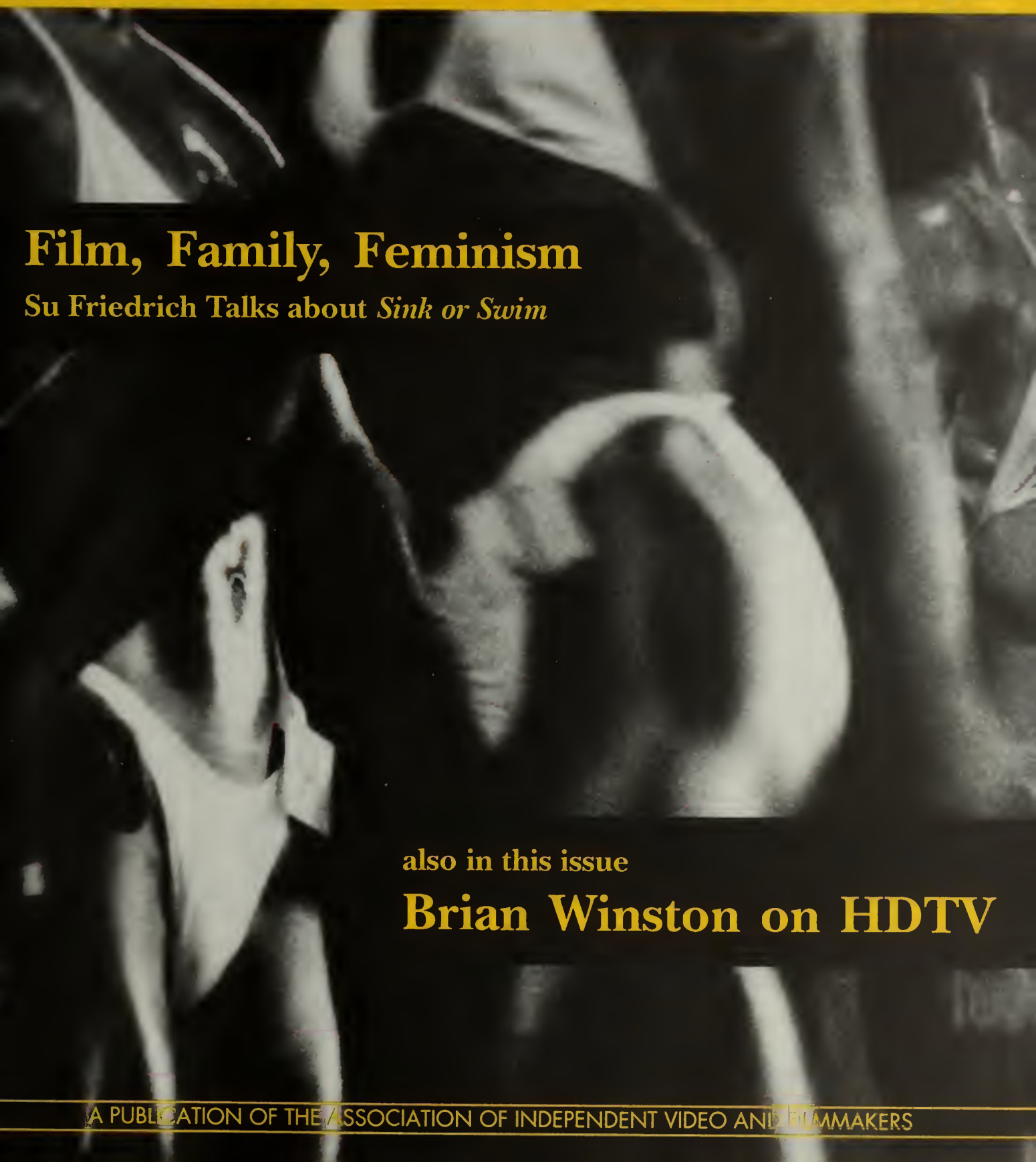
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Film, Family, Feminism

Su Friedrich Talks about *Sink or Swim*

also in this issue

Brian Winston on HDTV

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COVER: Female strength is on display in "Temptation," one of 26 stories in Su Friedrich's feature film *Sink or Swim*. In this segment, a 13-year-old narrator recounts the Greek myth of Atalanta. Rejected by her father, who wanted a son, Atalanta was raised in the forest and became a great athlete, only to be later tricked into marriage. Through this and other stories in *Sink or Swim*, Friedrich examines father-daughter relations. And in an interview with Scott MacDonald, the filmmaker talks about film, family, and feminism. Photo courtesy Drift Distribution.

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Sex, Laws, and Videotape: Manhattan Cable Cracks Down on Public Access Program
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Do the Write Thing
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Roy Resigns from Asia Society
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Art Bust at Artpark
by Elizabeth Licata

Milestone Distribution Sets Up Shop
Clare O'Shea

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Black Film in Vogue! Again? African-Americans and Media Culture: A Re-Examination
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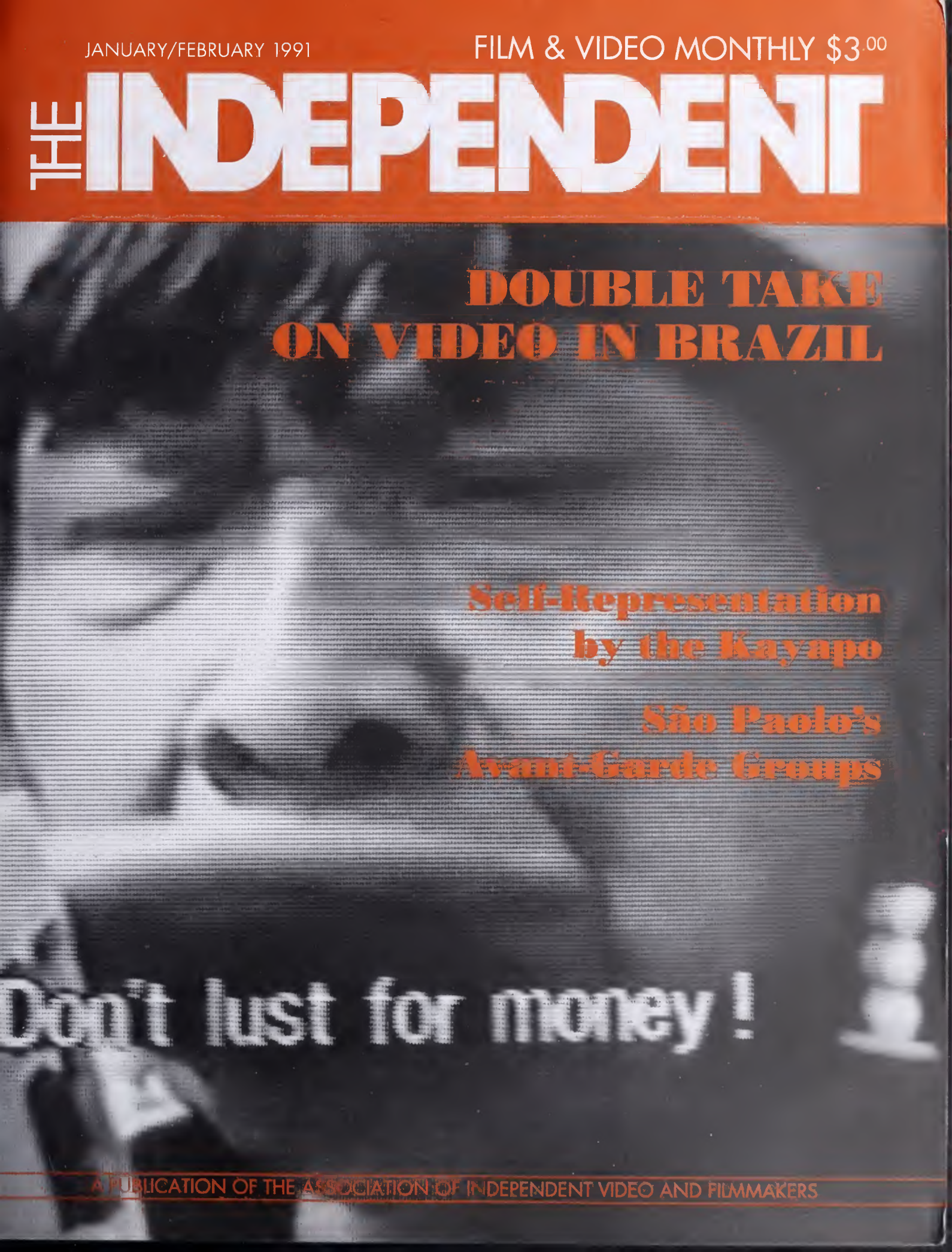
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DOUBLE TAKE ON VIDEO IN BRAZIL

Self-Representation by the Kayapo

São Paolo's Avant-Garde Groups



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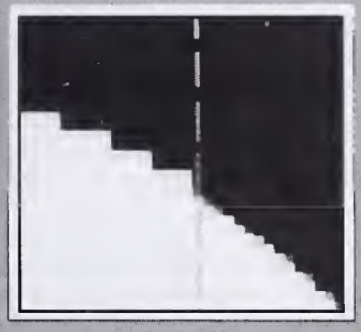
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COVER: In Brazil, the Kayapo people use modern technology to preserve their culture and communicate amongst themselves and with the outside world. Here, chief Rop ni taperecords a message to another village, reprimanding them for allowing gold prospectors on their land. In this issue, anthropologist Terence Turner discusses his work with the Kayapo and their approach to video. Also featured is Brazilian critic Arlindo Machado's review on the work of two avant-garde video collectives in São Paolo. Photo courtesy Granada Television Ltd.

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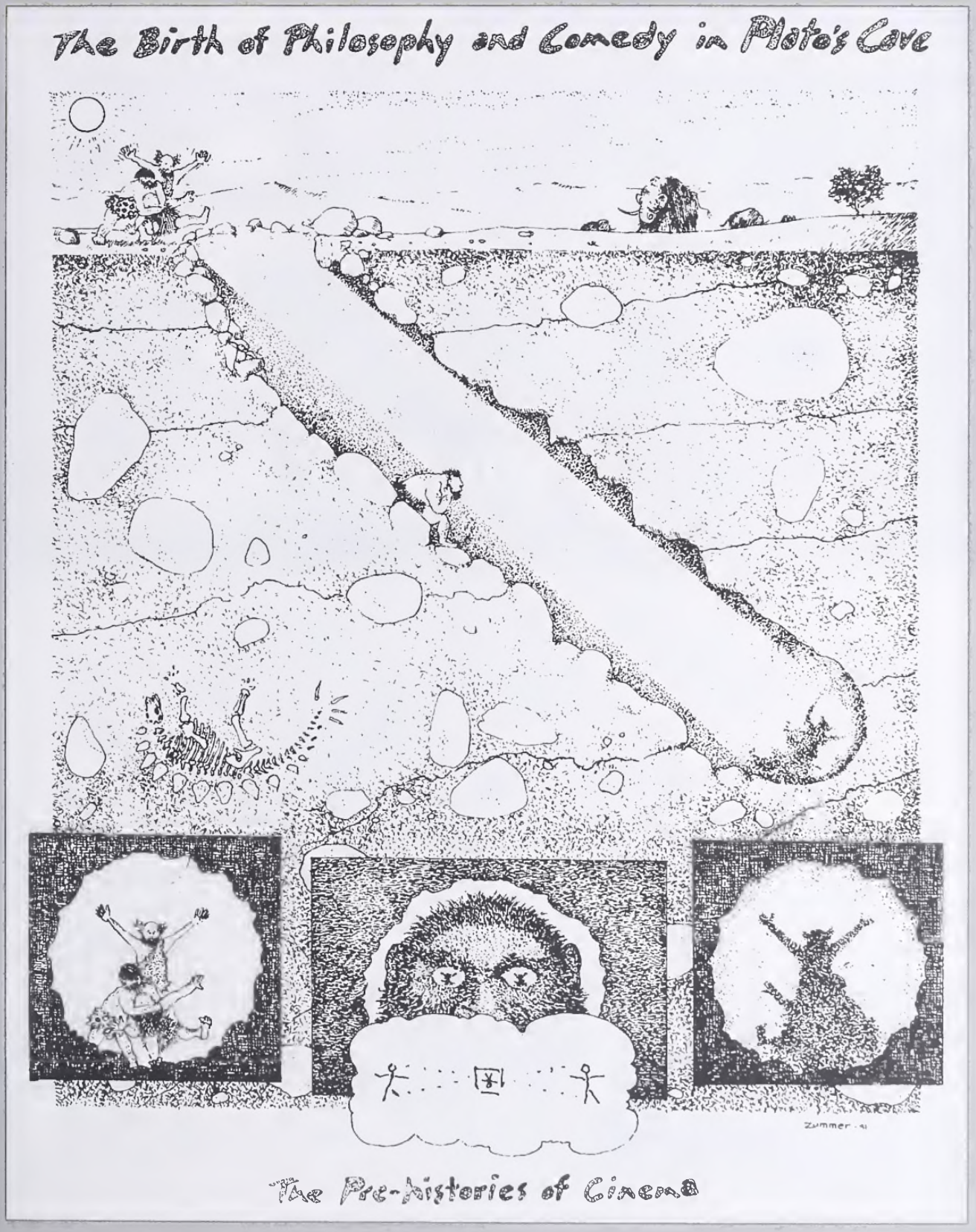
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COVER: In this issue, Plato's Cave and other forerunners of cinema are given their due by artist T. Zummer. In addition, Karen Rosenberg describes the many pre-twentieth-century optical devices that are alive and well and being put to use by today's filmmakers in "Moving Picture Machines: Flip Books, Phenakistascopes, Zoetropes, and Other Optical Inventions." Finally, Debreh Gilbert highlights Bill Brand's contemporary zoetrope located in a Brooklyn subway tunnel in her article "Not Just Another Underground Film." Drawing by T. Zummer.

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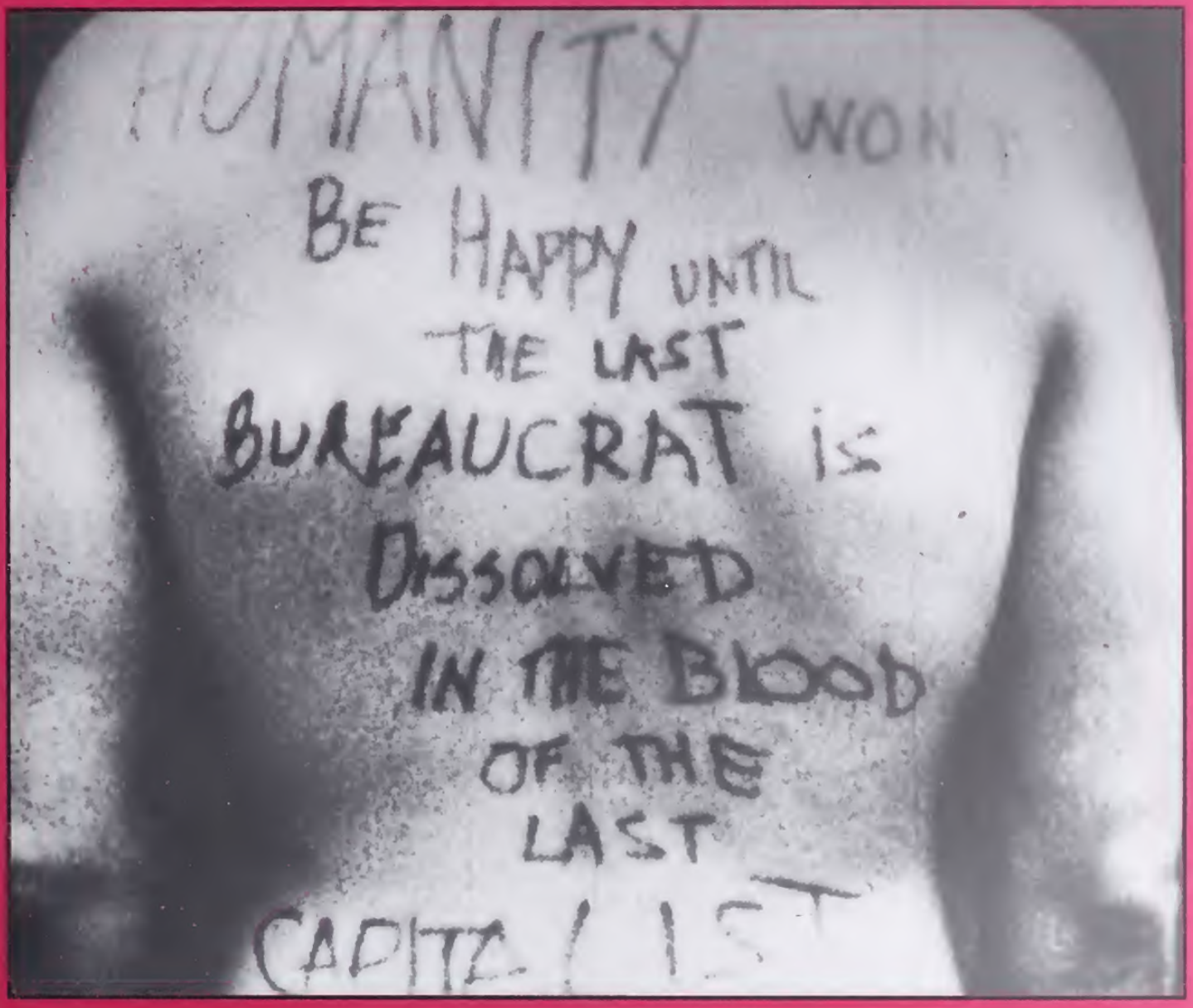
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Lawrence Sapadin: A Decade at the Helm

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BACK IN THE USA
The Travels of Robert Kramer

Also: Marlon Riggs'
Reflections of a SNAP! Queen

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

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COVER: During the decade between 1965 and 1975, Robert Kramer produced numerous feature films showing the New Left movement from within, such as *Ice*, a political fiction of urban insurrection. Soon after, Kramer left the US, finally settling in Paris. In this issue, the filmmaker talks about his most recent work, *Route One/USA*, and his return to the US after 13 years. Still from *Ice* courtesy Museum of Modern Art Film Stills Archive.

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Camcorders, Community & Activist Interventions
Also: Hi-8 Highlights

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COVER: An activist protests the Catholic Church's position on condom use and reproductive rights at a "die-in" at Saint Patricks Cathedral in New York City, documented by the camcorder-wielding Damned Interfering Video Activist Television (DIVA TV) crew. Photo from *Like a Prayer*, 1991.

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by Ellen Spiro

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Artists' Inroads into the Cable Industry

HBO, the Discovery Channel, MTV, Bravo, and the Learning Channel

Fred Johnson on the BBC's Public Access Program Unit

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COVER: In George Griffin's animated logo for the Comedy Channel, a snoozing pooch's tail flips the TV to the Comedy Channel, instantly transforming his environment from a humdrum living room to a wild tropical forest with a Caribbean beat. Independent animators like Griffin, as well as documentary and feature film and videomakers, have found opportunities to produce work through such major cable networks as MTV, HBO, and the Discovery Channel. Larry Jaffee's "Plugged In Producers" in this issue provides a guide to the cable networks. Also featured is an inside look at the BBC's public access programming unit. Drawing courtesy George Griffin.

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Picture Imperfect for Women in TV

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Miller Brewing Toasts African American Filmmakers
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Read All About It

Roger Corman's Cheap Thrills
New World Asian Visions
Women at the Keyhole
and other books on media

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COVER: Beverly Garland and Beulah from *It Conquered the World*, one of Roger Corman's early cheapster movies and part of the director's ongoing critique of Science. Corman's autobiography *How I Made a Hundred Movies in Hollywood and Never Lost a Dime* is reviewed in this special book issue, together with recent publications on women's cinema, Hollywood and the Vietnam War, Asian Canadian media, television culture, and feminism and avant-garde media.

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by Bill Horrigan

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review of *From Hanoi to Hollywood: The Vietnam War in American Film*
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Gay and Lesbian Fund Established
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by Dominic Faccini

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by Dara Meyers-Kingsley

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Jon Jost's
Uncompromising Views



ALSO: **The Bottom Line**
Funding for Media Arts Organizations

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COVER: French film actress Emmanuelle Chaulet surveys Manhattan in *All the Vermeers in New York*, Jon Jost's new 35mm feature. In this issue, critic Manohla Dargis profiles the films and working methods of Jost, a 30-year veteran of low-budget, improvisational filmmaking. Also featured is Don Adams and Arlene Goldbard's overview of funding for media arts organizations. Photo courtesy Complex Corporation.

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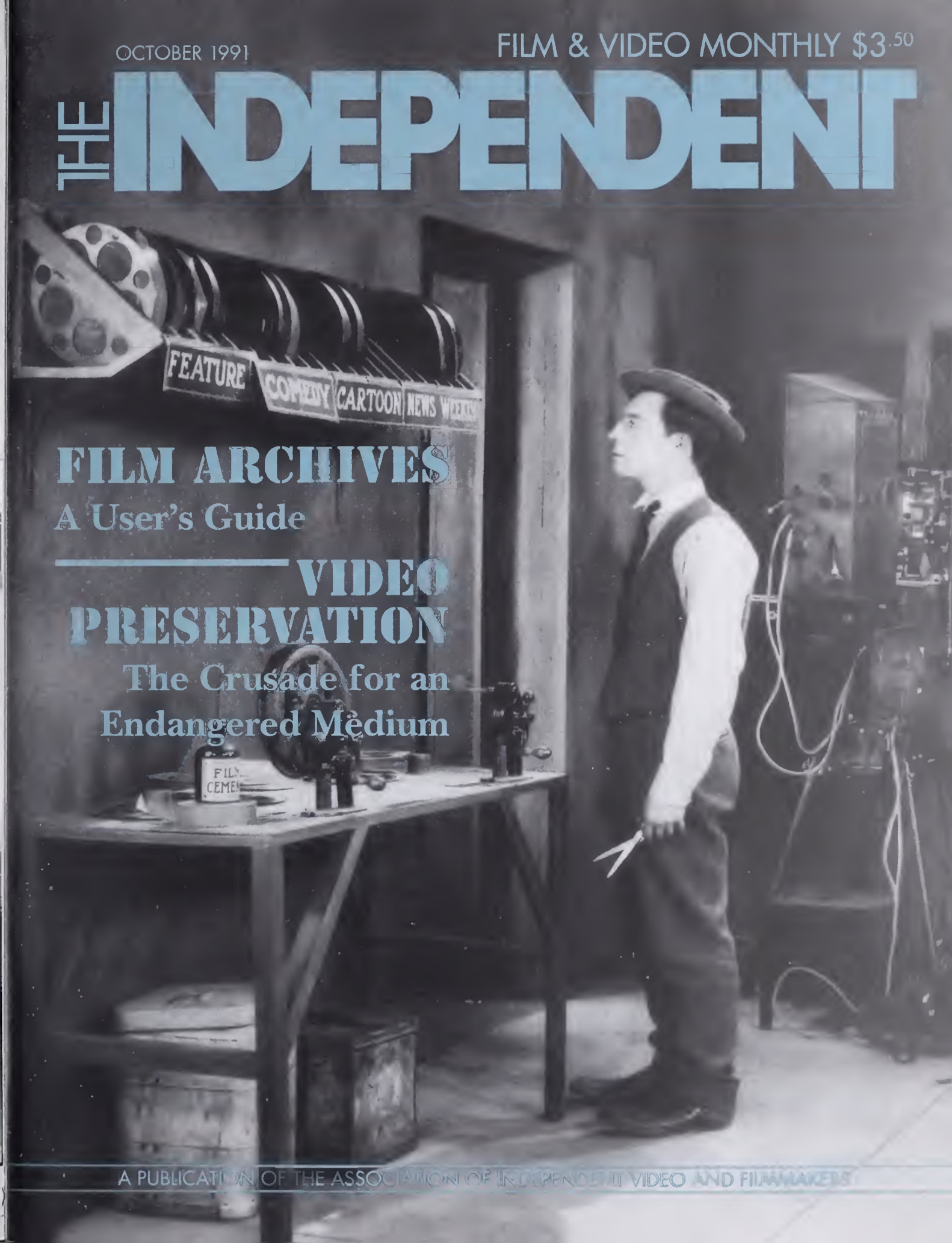
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A User's Guide

VIDEO PRESERVATION
The Crusade for an Endangered Medium

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COVER: Archival footage is a necessary component of many film and video productions, but the process of locating and using this material can seem intimidating and expensive to the uninitiated. In "Archival Survival," Rick Prelinger spells out the basic facts and procedures producers need to know to research, duplicate, license, and clear rights to archival and stock footage. Also in this issue is Deirdre Boyle's report on the state of the relatively new field of video preservation. Photo: Buster Keaton in *Sherlock, Jr.*, courtesy Archive Films.

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GERMANY LOOKS BACK

Recent Films Confront a Troubled Past

African Women at FESPACO

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COVER: Germany's iconoclastic directors are scrutinizing their history and heroes in films like Eduard Schreiber's *I Was a Happy Man*, one of many new documentaries examined in Karen Rosenberg's review of Deutschland cinema. Also in this issue, Claire Andrade-Watkins' review of FESPACO explores the problems and progress of African women directors. Photo courtesy filmmaker.

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Trinh T. Minh-ha

Crossing Cinematic Boundaries



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COVER: Trinh T. Minh-Ha uses structures drawn from fiction, poetry, and memory to challenge the rhetoric of traditional documentary. In this issue, Laleen Jamayane and Anne Rutherford interview Trinh about the fictions at the heart of the documentary form. Photo courtesy filmmaker.

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Is Debt Doing in the Arts?



Also: TV News and the Gulf War—An Anniversary Assessment

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COVER: Arts institutions face mounting debt and organizational dysfunction due to the hard economic realities of the Reagan/Bush era. In this issue, Nello McDaniel and George Thorn survey the damage and offer advice. Also, on this first anniversary of the Gulf War, Globalvision executive producer Danny Schechter takes a critical look at the media's coverage of the conflict. Cover and illustrations pp. 32 - 37: © Peter Huttinger, 1991.

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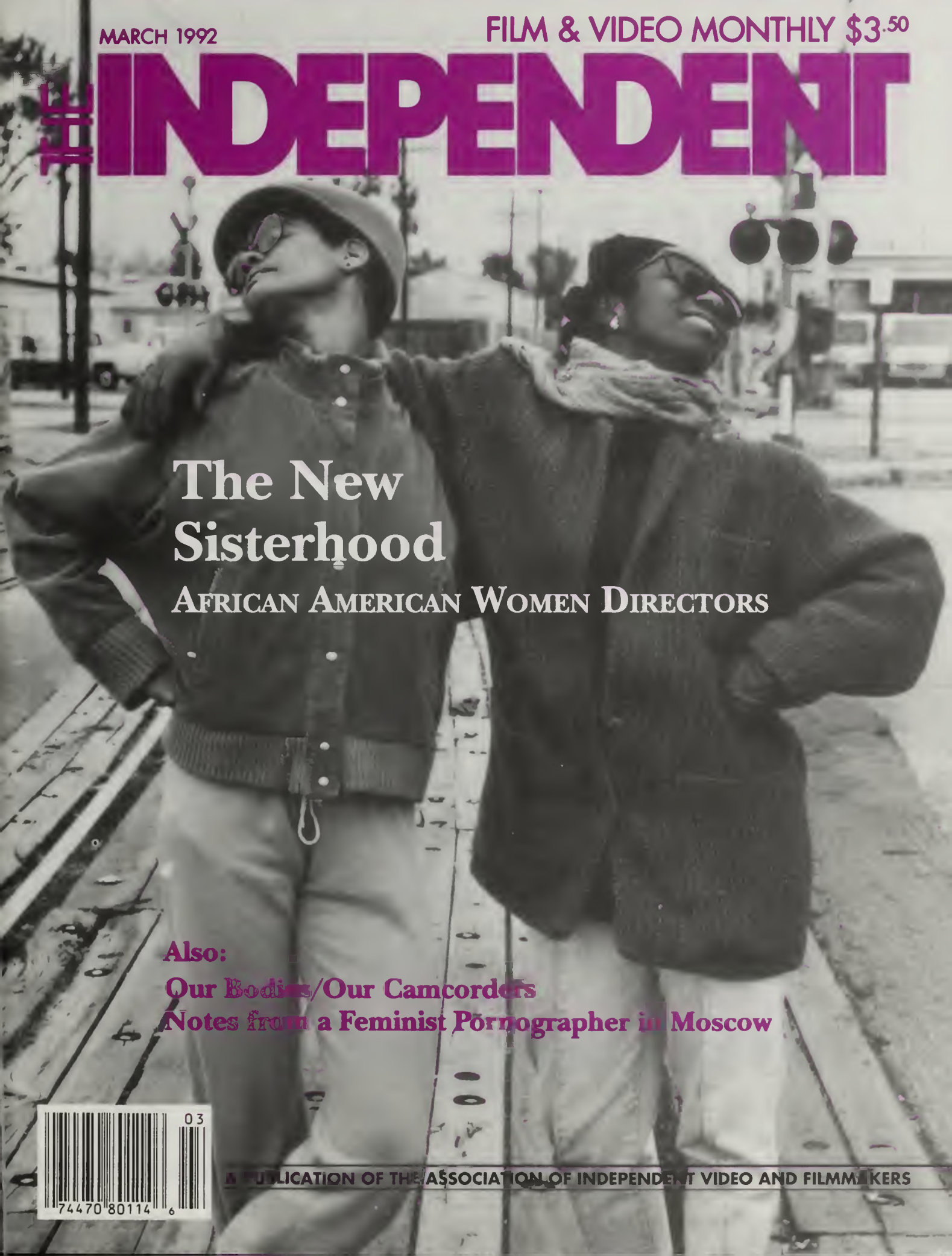
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The New Sisterhood

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Notes from a Feminist Pornographer in Moscow

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COVER: Women take center stage in this special issue of *The Independent*. Yvonne Welbon looks at African American women directors who have been largely ignored by Hollywood but are breaking professional barriers and broadening black cinema's style and content. Elizabeth Larsen looks at video collectives working on reproductive rights campaigns, and performance artist Carolee Schneemann reflects on sex and censorship at the Moscow Film Festival. Also included are reports on AFI's Directing Workshop for Women, *Five Feminist Minutes*, and director/cinematographer Emiko Amori. Photo: Zeinabu irene Davis' *Cycles*, courtesy Women Make Movies.

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Channels for Change

Public Access' Promise of Democracy



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COVER: In the seventies public access promised to rejuvenate democracy in America. Twenty years later, Andrew Blau assesses the access record in "The Promise of Public Access." Also in this issue, Nathalie Magnan reports on the other olympics—the international public access olympiad in Albertville, France. Cover illustration: © 1992 Victoria Kann.

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Plug Pulled on OSU Media Department
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COVER: The increased visibility of African American cinema has sparked interest in the predecessors of Spike Lee, John Singleton, Julie Dash, and company. One such veteran director is documentarian William Greaves, whose 1968 feature *Symbiopsychotaxiplasm: Take One* is currently receiving renewed attention. At once a critique of cinema verité, a Cassavetian improvisation, and an Age of Aquarius time capsule, *Symbiopsychotaxiplasm* is now assuming its proper place among the self-reflective film experiments of that era. In this issue, Greaves discusses the film and his unorthodox techniques as a director. Photo courtesy filmmaker.

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THE CAMPAIGN FOR HI-8



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COVER: Video correspondent Skip Blumberg, hi-8 camera in hand, provides an up-close look at Gov. Bill Clinton celebrating his victory in the Illinois primary for the PBS series *The 90's*. In this issue, James McBride looks at the format's increasing popularity and what producers are saying about its strengths and drawbacks. Photo courtesy *The 90's*

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All About Oscar: Documentarians Confront Academy over Nomination Process
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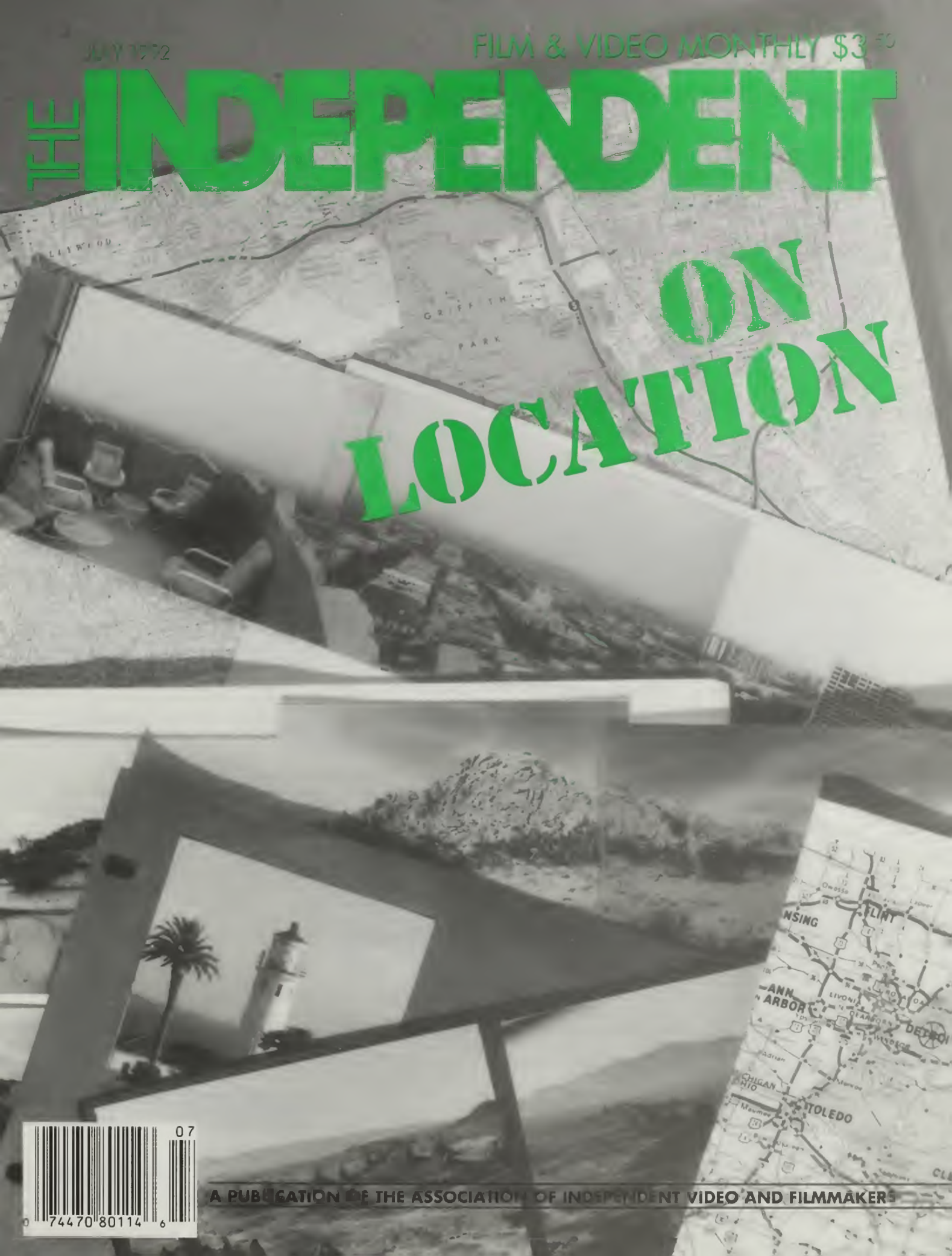
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ON LOCATION



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COVER: Finding the right location for a shoot is a task every producer has to face. Film commissions can blaze the trail to little-known locales, help cut costs, and make a shoot run more smoothly, contends Max Alvarez in this issue's feature story "Scenic Overlook: Working with Film Commissions." Also, Lorri Shundich offers advice on shooting in national parks. Cover dwesign: Lorri Shundich

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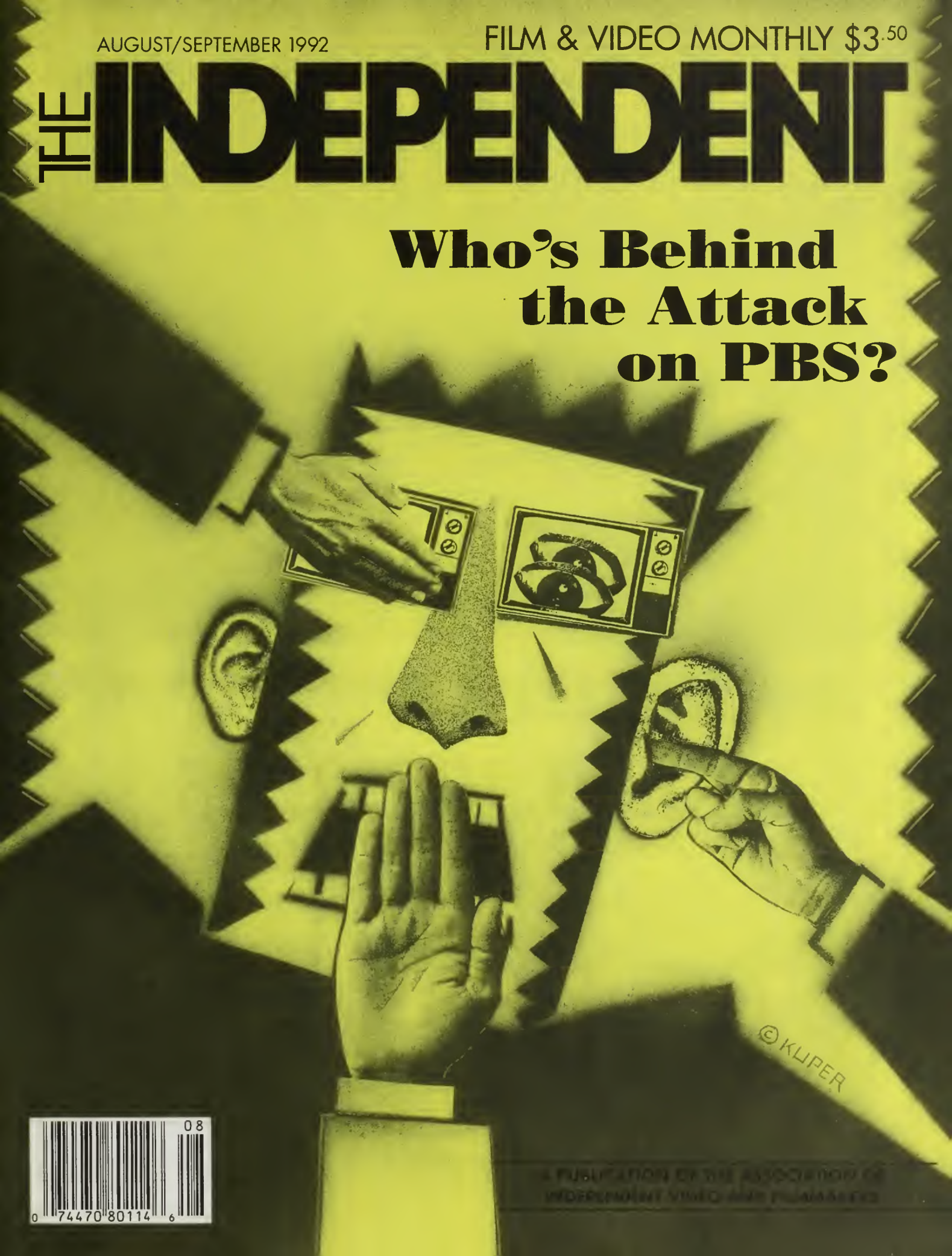
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Who's Behind the Attack on PBS?



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COVER: Public TV survived a pounding by critics from the right this spring, but the fight is far from over. In "Inside the Conservative Assault on Public Broadcasting," Josh Daniels gives an overview of the key groups leading the attack and examines their tactics, influence, and funders. Also in this issue, Patricia Thomson looks at how the Supreme Court's interpretation and application of the First Amendment has evolved this century, as discussed in four recent books. Cover illustration: © Peter Kuper, 1992.

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NEH Doles Out for Doc Series
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Hal Hartley's NOT SO SIMPLE MEN

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COVER: Since the completion of his first feature film three years ago, director-writer Hal Hartley has earned an international reputation for his madcap existentialist comedies about suburban malaise. With the release of *Simple Men* this fall, Hartley breaks into the big time while his characters once more plot how to break out of conventional lives. Chris Cooke, William Sage, and Mark Bailey (left to right) are among the actors featured in the film. In this issue, Ellen Levy profiles the director, his working methods, and his muses. Photo courtesy Fine Line Features.

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Hal Hartley's Moments of Truth
by Ellen Levy

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No News Is Bad News: Vanderbilt Television News Archive Faces Closure
by Jan-Christopher Horak

Homosexuality = Pornography, Not!
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Yale Inaugurates Black Film Collection
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Donald Woods: 1957-1992
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Initiation Rites: The Philadelphia Festival of World Cinema
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"Nyet" and "Da": An Insider's Guide to Filmmaking in Russia
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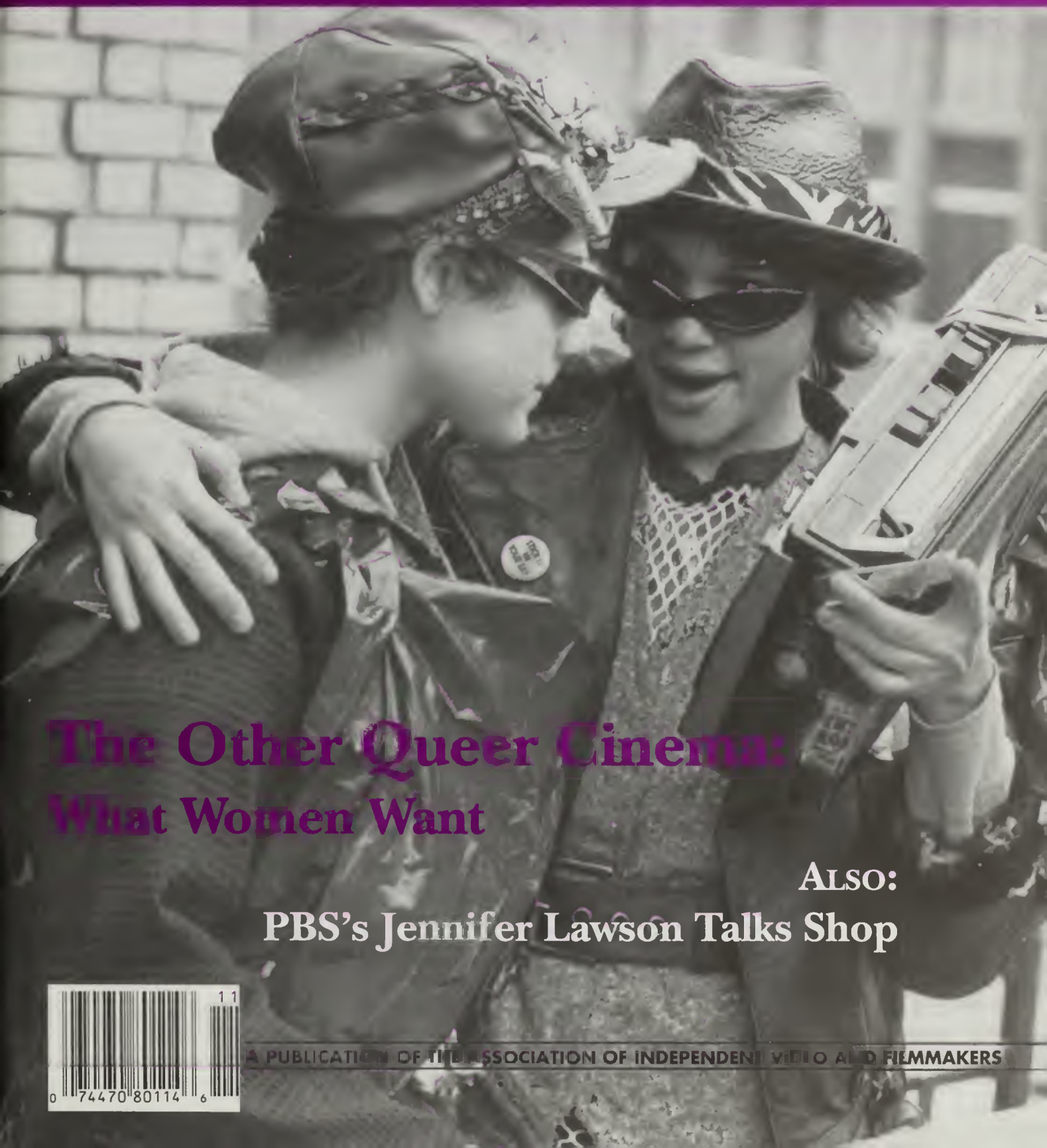
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The Other Queer Cinema: What Women Want

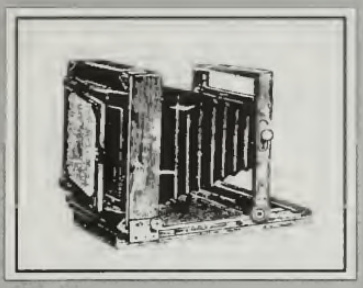
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PBS's Jennifer Lawson Talks Shop

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COVER: The success of recent gay-themed feature films like *Swoon, Poison,* and *My Own Private Idaho* has thrust the newly dubbed Queer Cinema into the limelight. But what constitutes Queer Cinema? And where are the lesbians? In this issue, Judith Halberstam looks at a recent crop of lesbian films and videos, and discusses their aesthetic directions and multiple audiences. Films like the 1980 feature *Times Square* (pictured), revived at the 1992 San Francisco International Lesbian & Gay Film Festival, are evidence of the forgotten images of lesbian revolt and autonomous sexuality which serve as precedents for the lesbian new wave. Photo courtesy Frameline.

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NVR To Go It Alone
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ITVS Closes Generation Gap
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Prime Time Activism: Media Strategies for Grassroots Organizing, and *Roar! The Paper Tiger Television Guide to Media Activism*

reviewed by Laurie Ouellette

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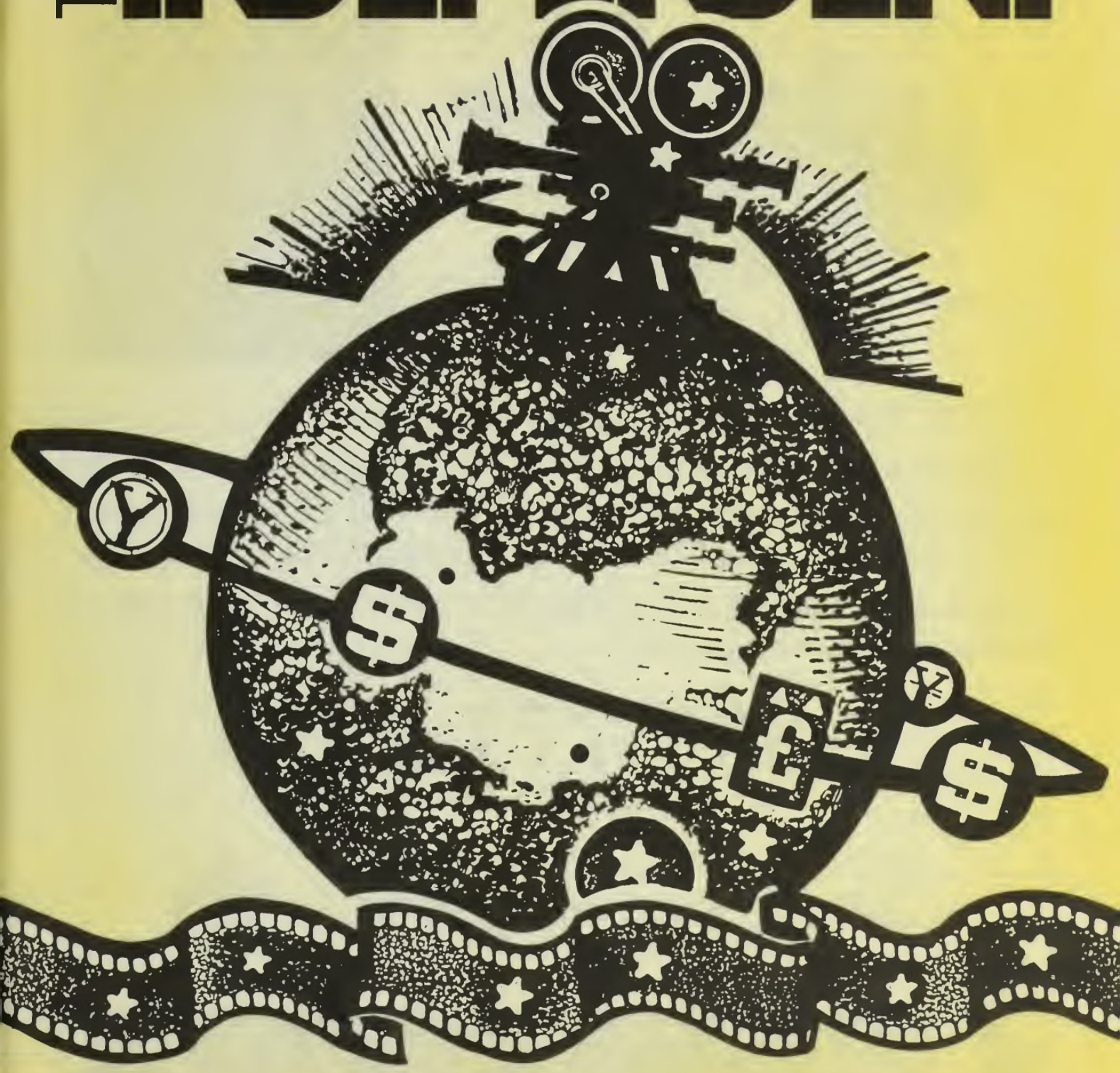
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Foreign Sales

A SPECIAL REPORT

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COVER: Foreign sales are becoming increasingly important to video- and filmmakers in covering bottom line costs. This month *The Independent* looks at ways to reach the overseas market. In the feature story, Karen Thorsen reviews the do-it-yourself method of distribution. In accompanying columns, James McBride advises readers on how to find a top-notch foreign sales agent, while Nathalie Magnon guides readers through the thriving Sunny Side of the Doc market in Marseilles and introduces Arte, the new French channel devoted entirely to cultural programming. Cover illustration by Chris Spollen.

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Foreign Sales: Doing It Yourself
by Karen Thorsen

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Risky Business: PBS Links Production Funding to Video Rights
by Barbara Osborn

Publisher Pitches National Access Network
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Manhattan Cable Access Newly Reconfigured
by Thandekile Shange

Germany's FAB New Station
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ITVS Announces Open Call Winners

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The French Connection: Marseille's Sunny Side of the Doc Market
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Get Smart: How Foreign Sales Agents Can Work for You
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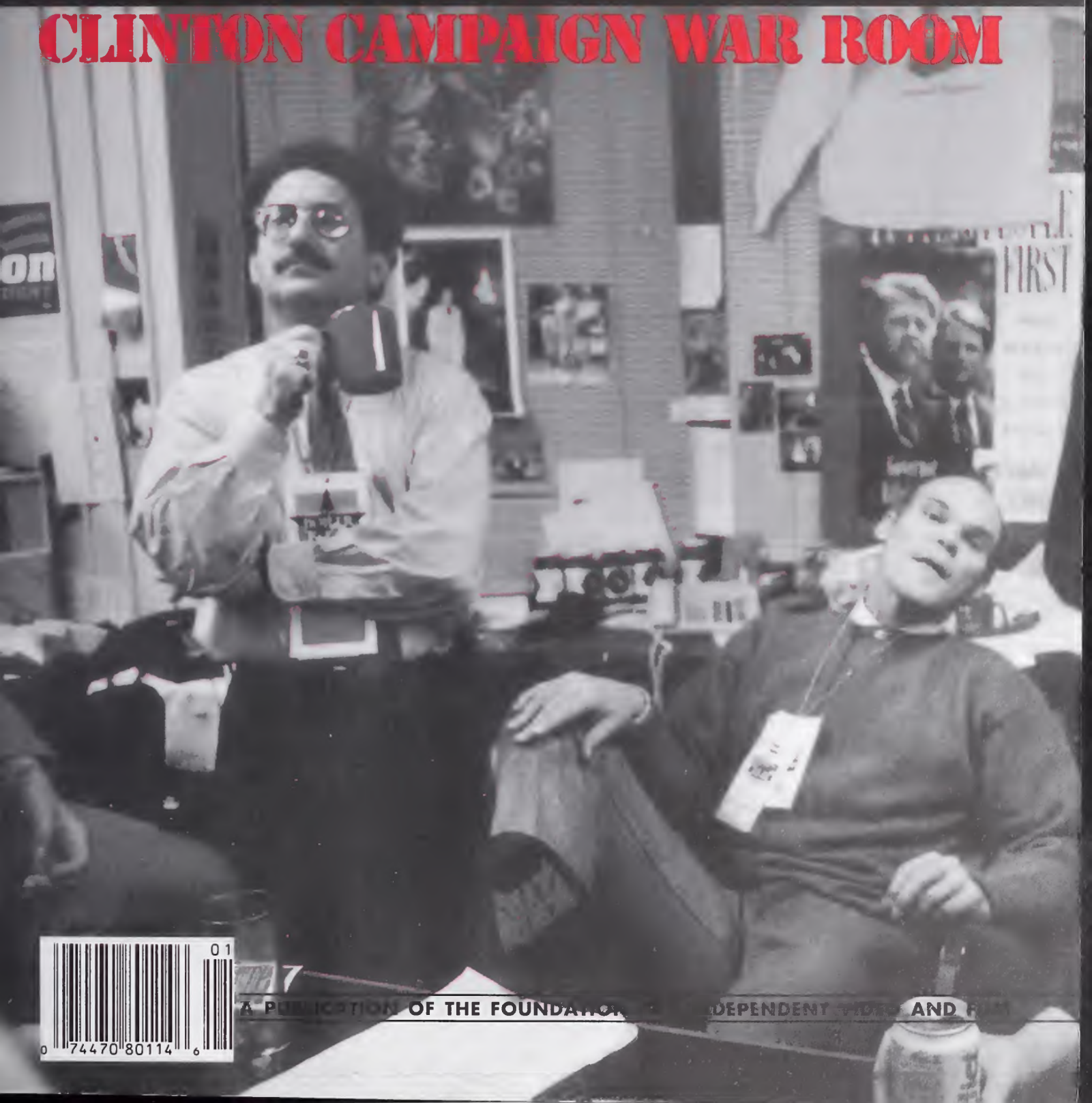
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★ INSIDE THE ★

CLINTON CAMPAIGN WAR ROOM



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COVER: The nerve center of the Clinton presidential campaign was the "war room," where Clinton's quick response team and top strategists operated, such as James Carville (seated) and pollster Stan Greenberg. No press was allowed in the war room—except for documentarians D.A. Pennebaker and Chris Hegedus. In this issue, they discuss their film-in-progress *The War Room* and the inner workings of the Clinton campaign.

Also featured in this issue: Greenpeace video coordinator Karen Hirsh offers a half-dozen case studies of environmental films and videos that have made a tangible difference for the environment.

Cover photo: © 1992 David Burnett, courtesy Contact Press Images

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Radice's Last Stand: NEA Honcho Vetoes Three Grants to Gay/Lesbian Fests
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ETC Extinguishes AIR
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Activists Lobby Over Cable Act's Enactment
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Video Archive Preserves Minnesota Memories
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Big Mac Names Big Cheese
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Christian Blackwood: 1942-1992
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Seeing Through AIDS: Media Activists Join Forces with NYC Department of Health
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Dreaming with Eyes Open: The First Nation's Dreamspeakers Festival
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Women in Film: An International Guide
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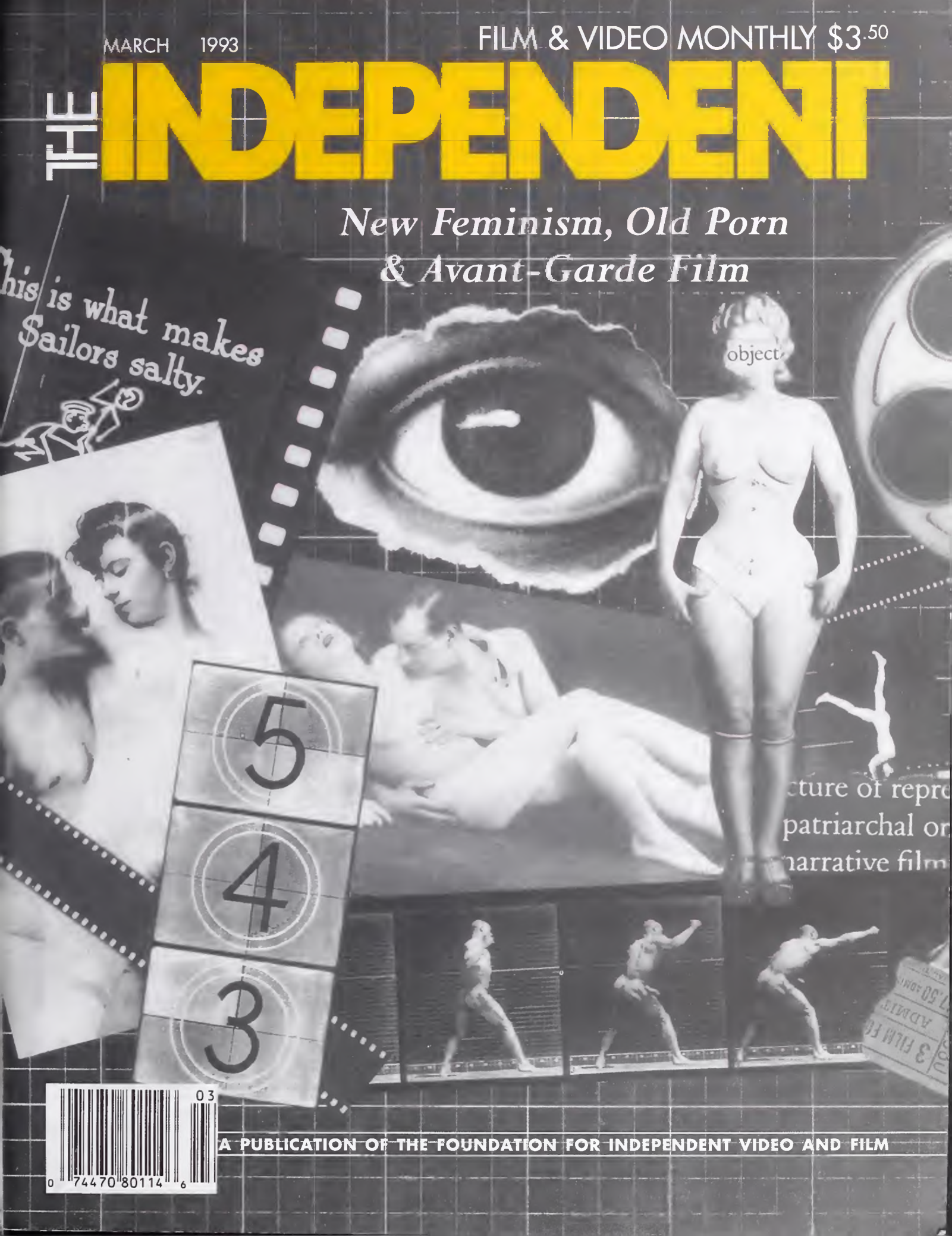
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New Feminism, Old Porn & Avant-Garde Film



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COVER: Elaborating on a French pornographic short, Ken Jacob's experimental film XCXHXEXRXRXIXEXSX (1980) sparked heated controversy at the 38th Robert Flaherty Seminar. Laura U. Marks considers the piece and the questions it raises about art, feminism, pornography, generation gaps, and the gaze.

Cover illustration: © 1993 Victoria Kann.

26 FEATURES

Here's Gazing at You: A New Spin on Old Porn Exposes Gender and Generation Gaps
by Laura U. Marks

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On the Outs with Oscar: Academy Postpones Decision to Eliminate Shorts
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ITVS' Trial by Fire
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Michigan Law Students Shutter Exhibition on Prostitution
by Ami Walsh

Labor Videos Cost West Virginia Librarian Her Job
by Charles Lyons

Nonprofits Grapple with NEA Compliancy Audits
by Susan Wyatt

Two Database Services Have Mediamakers Wired
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Stephen Harvey: 1949-1993

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Austrian Odyssey: Film Meets Politics at Three European Festivals
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Eye on Kurdistan

A People Reclaim Their Heritage



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New Information Technologies Decoded

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COVER: The Kurds in Northern Iraq have hijacked the Iraqi broadcasting system and set up independent TV networks. Combining modern technology and meager resources, Kurdish TV symbolizes social change and links audiences to their past. Here, a Kurdish cameraman videotapes the exhumation of a grave site in Sulaimaniya. In this issue, a vivid photo essay by Laura Davidson and photographer Susan Meiselas captures the exploits of guerrilla TV production. Also in this issue, Jeffrey Chester and Kathryn Montgomery explore the role of independents in the future of cutting-edge technologies. Photo: courtesy Susan Meiselas/Magnum Photos, ©1992.

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Rising from the Ruins: Local TV Helps Define a New Kurdish Identity
by Laura Davidson, with photographs by Susan Meiselas

Technology in Transition: From Video Dialtone to DBS—Where Do Independents Fit In?
by Jeffrey Chester and Kathryn Montgomery

It's the Infrastructure...Stupid!

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Washington Roundup: Congress, the Arts, and the Endowments
by Catherine Saalfield

Congress, the FCC, and Public Television
by John Gallagher

Coalition Blasts Self-Censorship at PBS
by Barbara Osborn

What's in NAME's Name?
by Wendy Greene

Discovery Channel Spotlights Independents
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John Dorr: 1944-1993
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Srinivas Krishna, writer/director: *Masala*
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Nora Jacobson, documentarian: *Delivered Vacant*
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Alberto Barbera, festival director, Festival Internazionale Cinema Giovani
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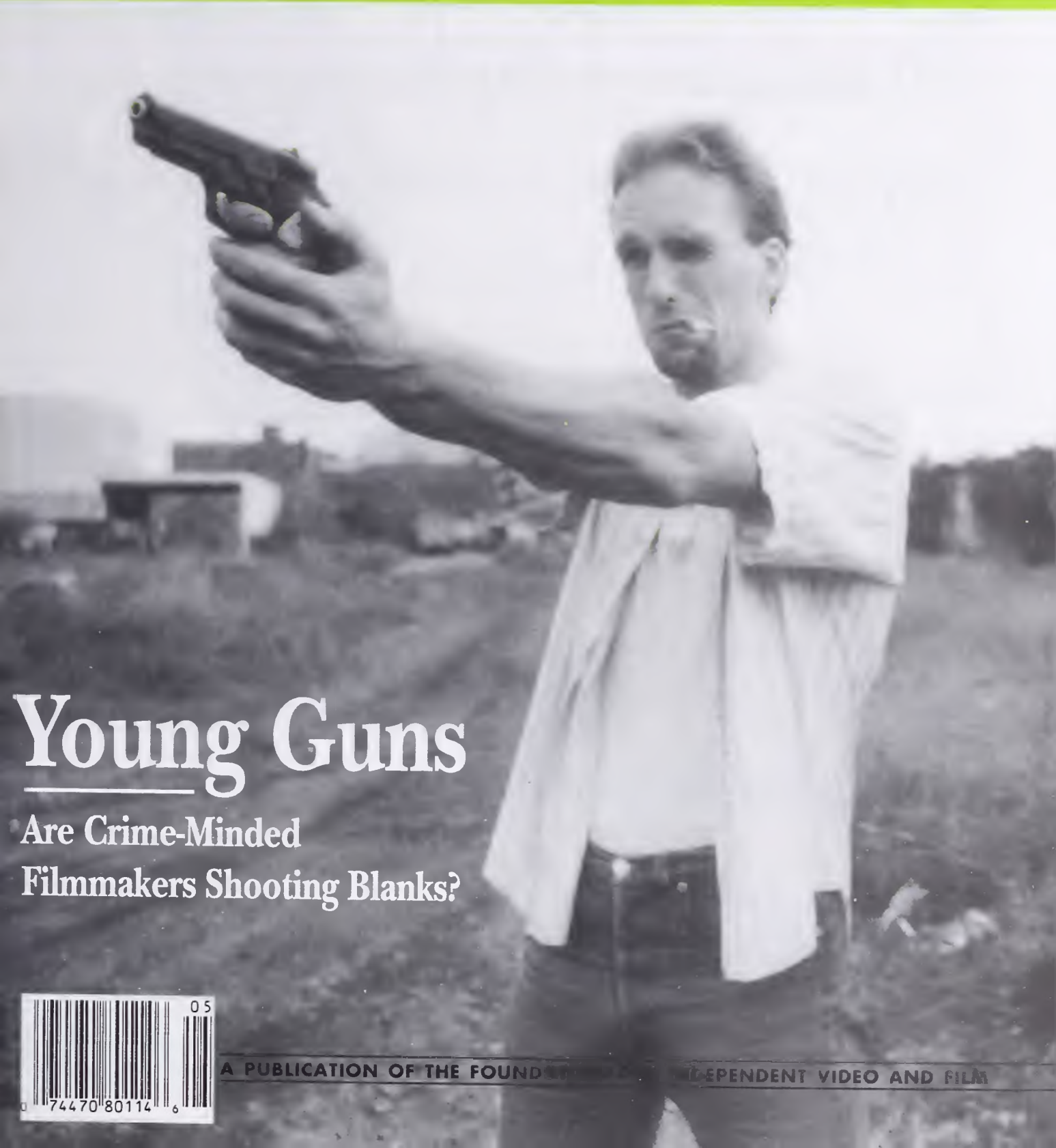
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Young Guns

Are Crime-Minded Filmmakers Shooting Blanks?

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COVER: Jimmy (Peter Greene) plays with a stolen hand gun in Nick Gomez's *Laws of Gravity*. According to film critic David Ehrenstein, a new generation of filmmakers has made violence the focus of their films. But while critics have repeatedly made reference to Martin Scorsese when reviewing the work of Quentin Tarantino, Abel Ferrarra, and Gomez, the link is more apparent than real, contends Ehrenstein. Also in this issue, *The Independent*'s editors travel to Utah and Berlin in search of 1993's most promising films. Photo Catherine McGann, courtesy RKO Pictures.

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Not Ready for Crime Time?
by David Ehrenstein

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Sacramento Sacrilege: California Arts Council Struggles to Survive
by Barbara Osborn

Native American Producers Form Alliance
by Michelle Yasmine Valladares

Indies Send Reminders to Videofinders
by Tony Palazzo

Passin' It On Director Files Claim against NYPD
by Michele Shapira

Sex Is... Not for L.A. Film Lab
by Janice Drickey

Polish TV Seeks Western Product
by Paulita Sedgewick

Cultural Watchdog Unleashed
by Wendy Determan

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Robert Rodriguez, director: *El Mariachi*
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Ang Lee, director: *The Wedding Banquet*
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Gary Rhine, producer: *Native American Relations*
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Zhang Yimou, director: *The Story of Qui Ju*
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Emile Fallaux, festival director: The Rotterdam Film Festival
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A Berlin Studio with Money and Talent to Spare
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Spotlight on CHICAGO



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COVER: This month *The Independent* kicks off its regional spotlight section, which will highlight independent production in various parts of the country several times a year. This issue is devoted to Chicago. To the general public, Chicago calls up images of old-style gangsters, big machine politics, blues music, and the world's first skyscrapers. To mediamakers, it's a city identified with a strong political documentary tradition, community-based video, and the development of image-processed video art. Our look at the production activity and milieu of The City That Works begins on page 16. Photo: Peter Schulwz, courtesy City of Chicago.

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Too Little, Too Late? Miles and Rosenblum Defend *Liberators'* Accuracy
by Laurie Ouellette

New Culture Network Preps for 1994 Start-up
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Euro Coproduction Market Means Business
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Latin American Database Educates Educators
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Interactive Video Games Tap Producers
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Taking Politics Seriously: A Chicago Documentary Tradition
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The Big Picture: Independent Feature Film Production in the Windy City
by Alyce Barry

Chicago Takes the Lead in Alternative Music Videos
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Schools of Thought: The ABCs of Local Film/Video Schools
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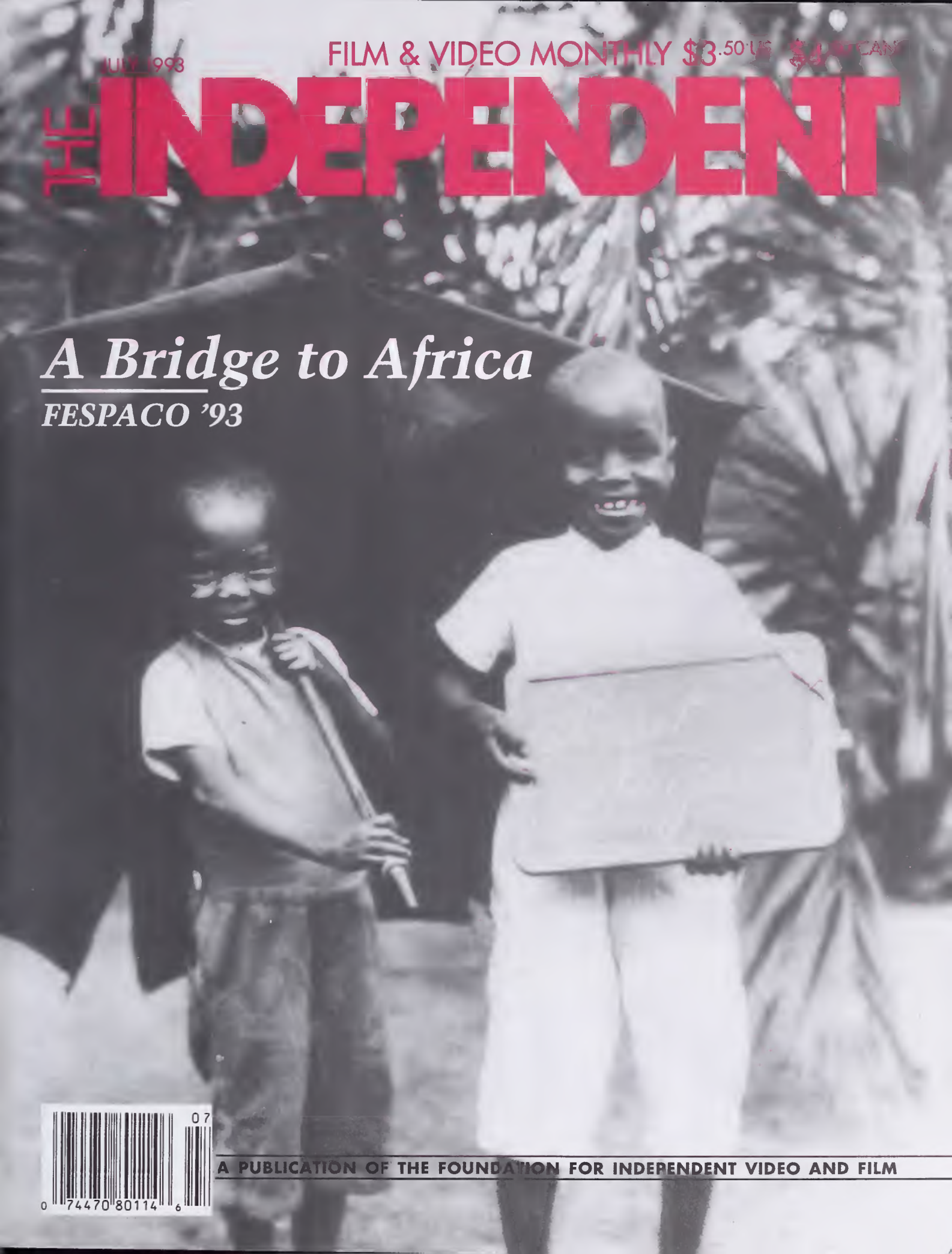
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A Bridge to Africa

FESPACO '93



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COVER: Cameroonian director Jean Marie Teno's documentary *Afrique Je Te Plumerais* (*I Will Fleece You, Africa*), a look at how books and the written word were once used as a tool of colonial domination and now help advance a people's freedom, was one of 200 films screened at FESPACO, the Panafrican film festival. In this issue, Cheryl Fabio-Bradford, who attended the festival as an official representative of the African diaspora, creates a portrait of the city, the films, and the effort to establish regional representation for diaspora artists. Cover photo courtesy Film Society of Lincoln Center.

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Ouagadougou on $4 a Day: FESPACO and the Diaspora
by Cheryl Fabio-Bradford

African Films Face Roadblocks on Home Ground
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First Amendment Advocates vs. the FCC: Lawsuit Challenges New Restrictions on Cable Access
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Bravo for Fine Line Theatre
by Dorothy Rompalske

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Lindsay Law, president, *American Playhouse*
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Marco Müller, festival director, The Locarno International Film Festival
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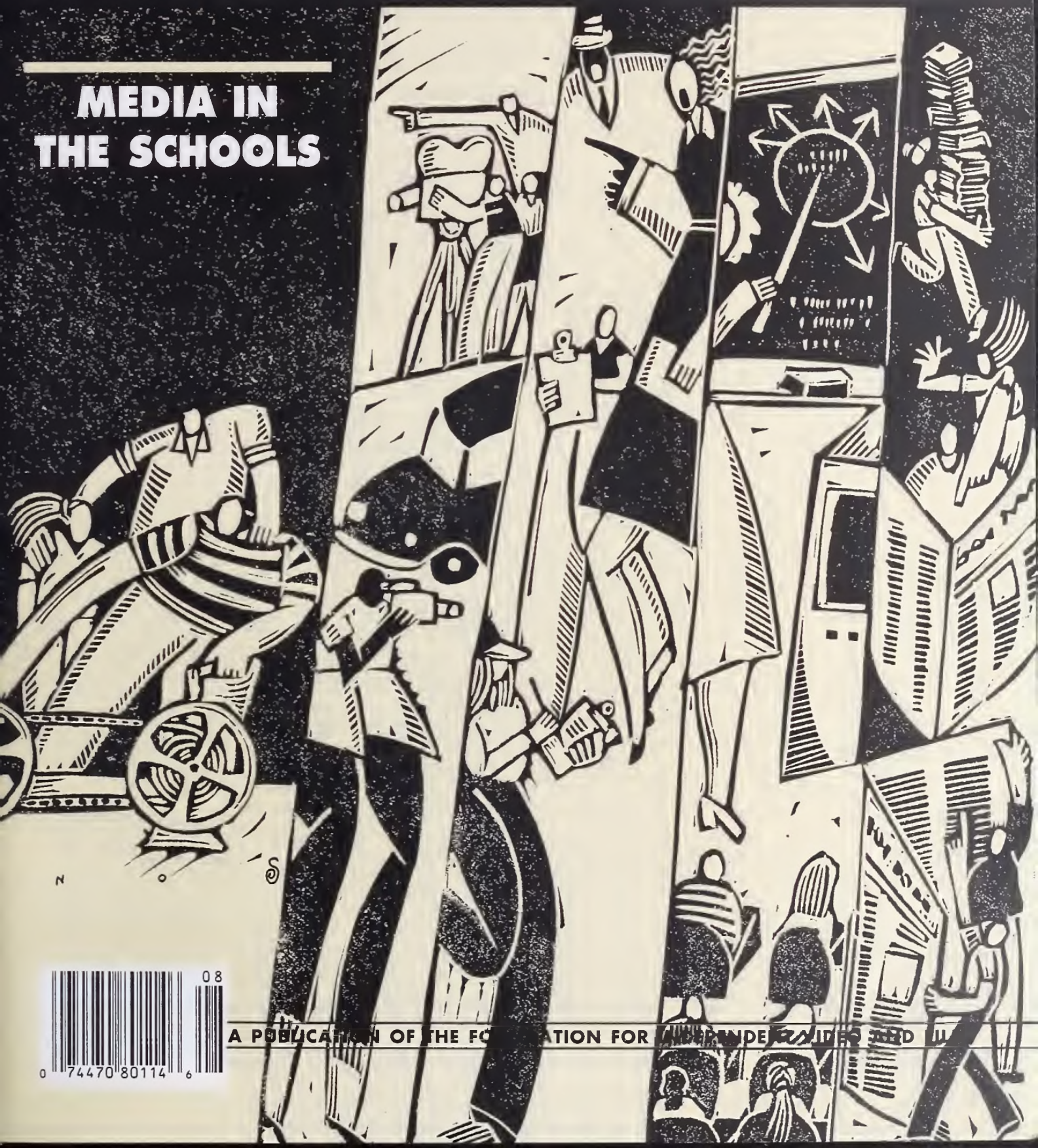
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MEDIA IN THE SCHOOLS



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COVER: As educational reform makes headway around the country, media education is following a parallel course, becoming a national movement that is changing the way kids view and use media. This special issue of *The Independent* provides an overview of media education: what it is, where it is, and the different shapes it takes. Since today's kids are tomorrow's producers and audiences, this movement will profoundly affect the way the public of the future sees and relates to mainstream and independent media. Cover illustration: Randy Enos.

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Mickey, Minnie, and Miramax
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***Rights &Wrongs* Pleases Some, Riles Others**
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NJ Media Arts Institute to Open in Spring
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A&E Makes History with H-TV
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Michael Moore Struts His Stuff on NBC
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Juan Downey, 1940-1993

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Curriculum: See Dick and Jane Deconstruct: The ABCs of Teaching Media Literacy
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The Cutting Edge: The National Media Literacy Project: New Mexico Breaks Ground with Statewide Pilot Program
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Teaching Teachers: Appalachian State University; Boone, North Carolina
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Foundation Insiders Explain the Rules



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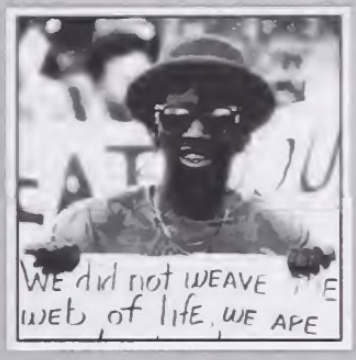
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COVER: To play the funding game, it helps to know the mind-set of potential donors. In "We Don't, We Might...Okay, We'll Fund Media," Karen Hirsch talks to insiders at private foundations about what kinds of grant proposals they favor. Also in this issue, Scott MacDonald gets inside the head of another institutional source of income for independents—universities—as he argues why it makes sense for film/videomakers to present their work in film theory classes. Cover photo: James Townsend © 1993.

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Film Theory 101: Visiting Filmmakers—Why Bother?
by Scott MacDonald

"We Don't, We Might...Okay, We'll Fund Media": Funding from the Foundations' Perspective
by Karen Hirsch

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Out of Focus: WNET Gives *Independent Focus* the Heave-Ho
by Barbara Osborn

Where's the Cash? Pacific Arts Doles Out I.O.U.s
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Shooting Gallery On Target with Diversification
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THE INDEPENDENT

Japan's Media Mavericks Buck the Tide

Southern Production Heats Up

New Software for Screenwriters



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A PUBLICATION OF THE FOUNDATION FOR INDEPENDENT VIDEO AND FILM

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COVER: While most American cineastes are familiar with the masters of Japanese film—Ozu, Kurosawa, Mizoguchi, etc.—few are aware of Japan's independent film- and videomakers, such as Tsuchimoto Noriaki, director of the documentary *Minamata: The Victims and Their World* (pictured). In "Made in Japan," Scott Sinkler looks at their work, their aesthetics, and their support structures. Also in this issue: The South is more than a back lot for Hollywood; it's home to numerous independents, who are churning out an abundance of features, documentaries, music videos, and experimental work from southern Florida to North Carolina. Steve Dollar checks it out and discovers some connecting links. Cover photo courtesy Scott Sinkler.

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Made in Japan: Upholding the Japanese Independent Tradition
by Scott Sinkler

Southern Exposure: Mediamakers from Tallahasee to Atlanta Prefer Down-home storytelling to Hollywood Glitz
by Steve Dollar

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BET Gambles on Pay-Per-View
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Ross McElwee, documentarian: Six O'clock News
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A Foreign Affair

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Spike Lee's Producer Takes the Director's Chair

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COVER: Suzy Amis and Fred Ward star in Beth B.'s recently completed dramatic feature, *Two Small Bodies*. In this issue, critic Bérénice Reynaud explores the implications of foreign financing through the examples of Beth B. and Sara Driver, who looked to German and other foreign sources to fund their work. Also in this issue, Monty Ross talks about his work with Spike Lee, his move to directing, and the state of black filmmaking. Photo courtesy Beth B.

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by Lorna Johnson

German Coproduction:
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by Bérénice Reynaud

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New Frontiers in Interactive Media

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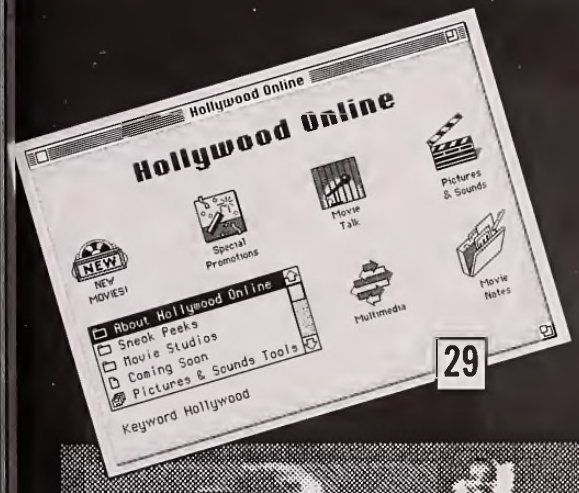


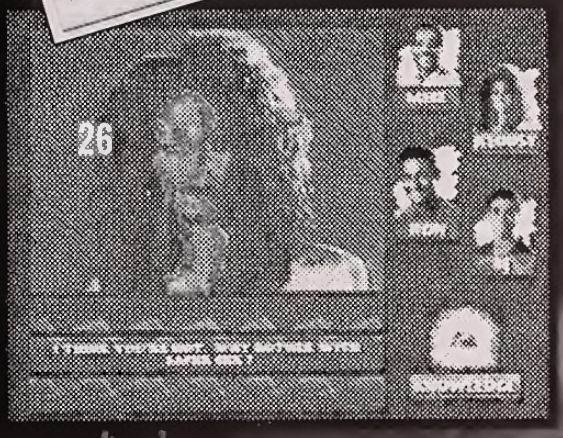
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A SPECIAL REPORT

Independents and Interactive Media





COVER: As a relatively unexplored medium, interactive multimedia affords independent makers the opportunity to create new languages and structural possibilities. The 3-D animated dream sequence from the virtual-reality piece *Archeology of a Mother Tongue* by Toni Dove and Michael Mackenzie (pictured) is one creative work that Barbara Bliss Osborn discusses in her feature "Write on the Money," which explores writing nonlinear narrative for interactive Media. Also in this issue, Luke Matthew Hones and Patricia Thomson explore the Internet and Clay Gordon delivers the low-down on interactive delivery systems.

Cover photo courtesy
Toni Dove and Michael MacKenzie.

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The Internet's not just about text anymore. With MBONE and CU-SeeMe software, video transmissions are possible.

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Video on demand is supposed to change to future of television. Clay Gordon sizes up the current test systems — and looks at where independent pr[illegible]uctions fit in.

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Regional Spotlight SAN FRANCISCO

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THE INDEPENDENT FILM & VIDEO MONTHLY



BAY WATCH

The San Francisco Bay Area's Outrageously Inspired Mediamakers

SF FESTIVALS

THE KQED CONNECTION
50 Years of Experimental Media

A publication of the Foundation for Independent Video and Film

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Cover Photo: Carl Wilmington,
courtesy San Francisco Convention & Visitors Bureau

A Regional Spotlight On



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The Bay Area's media community champions diversity, social justice, and, at times, the right to be out rageously combative. A relic of sixties idealism, perhaps. But somehow the supportive environment is thriving in the nineties.

16 **Playing San Francisco** BY ROBERT ANBIAN
An exhibition primer for the Bay Area.

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Friend or foe? KQED has been both during its long and rocky relationship with the area's independents. A new station president and the Living Room Festival series may be harbingers for better times ahead.

20 **50 Years of Experimental Media** BY ALBERT KILCHESTY
From The Potted Psalm to X-Factor, experimental film and video have been identified with the Bay Area, and with good reason.

24 **Multiple Identities** BY CHRISTINE TAMBLYN
Multiculturalism is personified in San Francisco, with its diverse Latino, Asian, and Black communities, and its historic embrace of gays and lesbians. Not surprisingly, much Bay Area independent media addresses the politics of identity.

27 **The Queen of Festivals** BY SUSAN GERHARD
It's the oldest and largest of queer film festivals. But age has not mellowed Frameline's International Lesbian and Gay Film Festival, which remains committed to experimental and challenging work.

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No Short Cuts for L.A.'s Fellini Theater BY JULIA ROBINSON SHIMIZU
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INSIDE: Spain's Valladolid International Film Festival

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FILM & VIDEO

THE INDEPENDENT

MONTHLY

ASIAN AMERICAN Media:

Moving from the Margins to the Mainstream

Also:

A Road Map to the Info Superhighway

NII, NREN & Internet



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Hector Galan, TV documentarian: *¡Chicano!* BY RAY SANTISTEBAN

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COVER: Paul Kwan returns to the Cholon temple in Vietnam to pay homage to his deceased father in *Anatomy of a Springroll*, an ITVS-funded project that will receive its broadcast premiere on PBS on April 25. In this issue, critic Bérénice Reynaud looks at this and other works by Asian Americans, from *The Joy Luck Club* to *Totally F***ed Up*, that have made their way into the mainstream in recent years.
Photo: Arnold Iger, courtesy filmmakers

THIS PAGE: David Henry Hwang's Broadway hit *M. Butterfly* made its way onto the silver screen in 1993, with John Lone playing the diva/spy.
Courtesy Warner Bros.

INSIDE: Sundance and Rotterdam International Film Festivals

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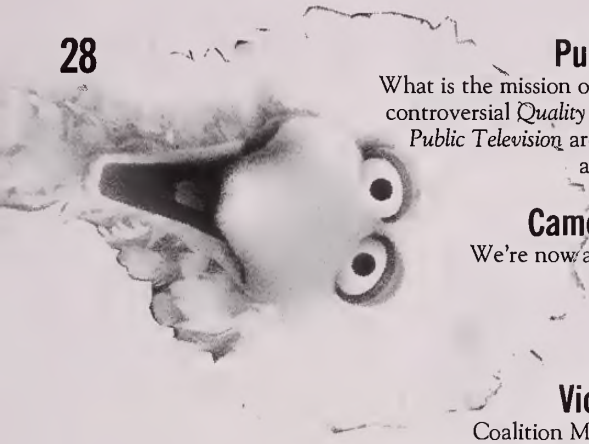
CAMCORDERS Я US

We're a nation of camcorder owners. So when will the video revolution be televised?

PUBLIC TV at the Crossroads

A publication of the Foundation for Independent Video and Film

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Public Television at the Crossroads

What is the mission of public television in the 1990s and beyond? Excerpts from the controversial *Quality Time? The Report of the Twentieth Century Fund Task Force on Public Television* are followed by comments from task force member Eli Evans and independent producer Ralph Arlyck.

Camcorders R Us By Laurie Ouellette

We're now a nation of camcorder owners. But has the camcorder democratized the media?

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MoMA Commemorates Stonewall by Kimberly Jean Smith

New N. Carolina Film School Opens by Jeremy Byman

Puttin' on the Glitz: NYC's Fifth Night Series by Robert Kolker

Neo-Nazi Doc Raises Ire in Germany by Julia Hammer

Latin American Fest Debates TV's Future by Jesikah Maria Ross

COVER: The proliferation of affordable camcorders has heralded a new era in communications. But where is all this camcorder footage appearing? Not on TV — unless it's silly family pranks or vigilante video. In "Camcorders R Us," Laurie Ouellette looks at the peculiar packaging of camcorder footage by broadcasters in the U.S.

Public TV is also evolving as the communications landscape shifts. "Public TV at the Crossroads" includes the key findings of a special task force on public TV, and assesses where independents fit in.

Cover photo: Gary Anderson



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Lodge Kerrigan, director: *Clean, Shaven* by Alissa Quart

Ning Dai, video documentarian: *Discussions Caused by a Film's Filming Being Stopped* by Michele Shapiro

Hamilton Fish, festival director, The Human Rights Watch Film Festival by B. J. Sigesmund

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Long Shots Score Big at the Sundance Film Festival

by Patricia Thomson

Not Just Another McFest: The Rotterdam International Film Festival

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SPECIAL ISSUE: AIVF'S 20TH ANNIVERSARY

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FILM & VIDEO

THE INDEPENDENT

MONTHLY

AIVF CELEBRATES TWENTY YEARS OF INDEPENDENT MEDIA



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AIVF CELEBRATES 20 YEARS OF INDEPENDENT MEDIA







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COMPILED BY PATRICIA THOMSON
Quotes from the pages of *The Independent*, 1978-1994.

12– The Fab Formation BY LARRY LOEWINGER

The Association of Independent Film and Videomakers (AIVF) resulted when sixties communitarianism wed seventies activism, and several Manhattan-based independent media artists sought to form a community. But how did the local grassroots effort evolve into a national organization with an office, a magazine, and some pull on Capitol Hill?

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BY MITCH ALBERT AND B.J. SIGESMUND
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BY MORTON SUBOTNIK

30– Adventures in Advocacy

BY LAWRENCE SAPADIN
For many, AIVF is advocacy. The organization's former executive director charts its members' struggles and victories over the past two decades .

35– Field of Dreams BY B. RUBY RICH

Has the independent media field come a long way, baby? One of the field's foremost critics examines the milieu for independents in terms of exhibition, distribution, and funding opportunities today vs. 20 years ago.

39– Back to the Future BY RUBY LERNER

AIVF's executive director looks to the year 2014 as one of promise for independents. But can her vision become a reality?

40– *Sidebar: A Wish List for the Twenty-First Century*

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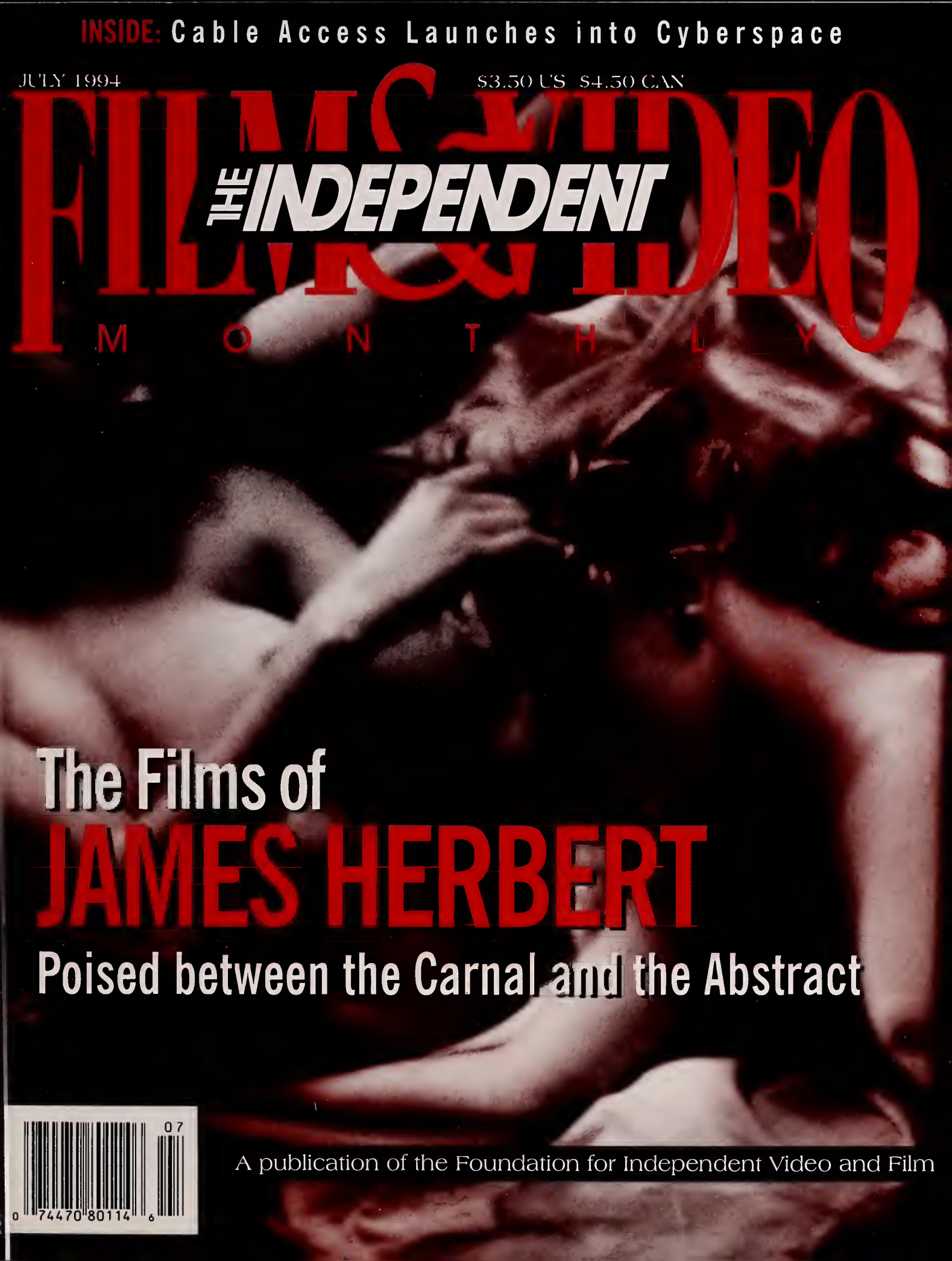
When the Association of Independent Video and Filmmakers (AIVF) was created 20 years ago, independent media had its roots in the political movements of the late sixties and early seventies. Since then, the success of independent features, including Jim Jarmusch's *Stranger Than Paradise* and Spike Lee's *Do the Right Thing*, have paved the way for a new generation of directors. In an industry that often bucks trends, independents have created some of their own over the last few decades: While the seventies witnessed a boom in film- and videomaking by feminists, the eighties was the decade of video. The nineties aren't even half over, and already gay and lesbian makers have left an indelible mark on the decade.

Cover photo: Ed Meredith/Chicago

INSIDE: Cable Access Launches into Cyberspace

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THE INDEPENDENT FILM & VIDEO MONTHLY



The Films of JAMES HERBERT

Poised between the Carnal and the Abstract

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COVER: photo by James Herbert, from *Cameo*. For 30 years, filmmaker James Herbert has quietly and steadily created a body of work characterized by a painterly aesthetic and a wedding of the sensuous and abstract in his nude studies. As Steve Dollar writes in his portrait of the artist, Herbert, a southerner since 1962, "has become very much part of the fabric of the Deep South." As a filmmaker, professor, and music video director, his influence has been even more widely felt.

Also in this issue, contributing editor Barbara Bliss Osborn discusses the changing shape of public access. Some centers are already expanding the definition of public acess beyond cable TV to include access to the Internet, satellite teleconferencing, radio, and other technologies. Osborn examines who is spearheading these new communications access centers, how they will be funded, and what part they'll play in the National Information Infrastructure.

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James Herbert's Naked Truths by Steve Dollar

Cable Access Meets 21st Century Communications
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by Karen Everett & Karl Bruce Knapper

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Minne Hong, exhibition director: Asian CineVision by Vivian Huang

Jack Lechner, assistant commissioning editor for drama: Channel Four
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INSIDE: National Educational Media Market

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Film Schools BEYOND THE BIG 3



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26 Hollywood Narrative, Difference, and Introductory Filmmaking

When students enroll in film school with visions of Hollywood dancing in their heads, how does a teacher of introductory film production effectively communicate the value of independent production and diverse voices?

BY PATRICIA R. ZIMMERMANN

Nine Film Schools Not to Be Overlooked

Everyone's heard of the film programs at NYU, USC, and UCLA. But many more excellent programs are out there, as Patricia R. Zimmermann reveals.

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First-Time Producer Takes On Hollywood Big Guns BY ROBERT KOLKER

Bravo Launches Independent Film Channel BY JENNINE LANOUETTE

NY Nonprofit Seeks New Venues for Shorts BY WENDY GREENE

Visual Communications May Relinquish Role as Fest Organizer
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Art Meets Commerce at First Interactive Media Festival
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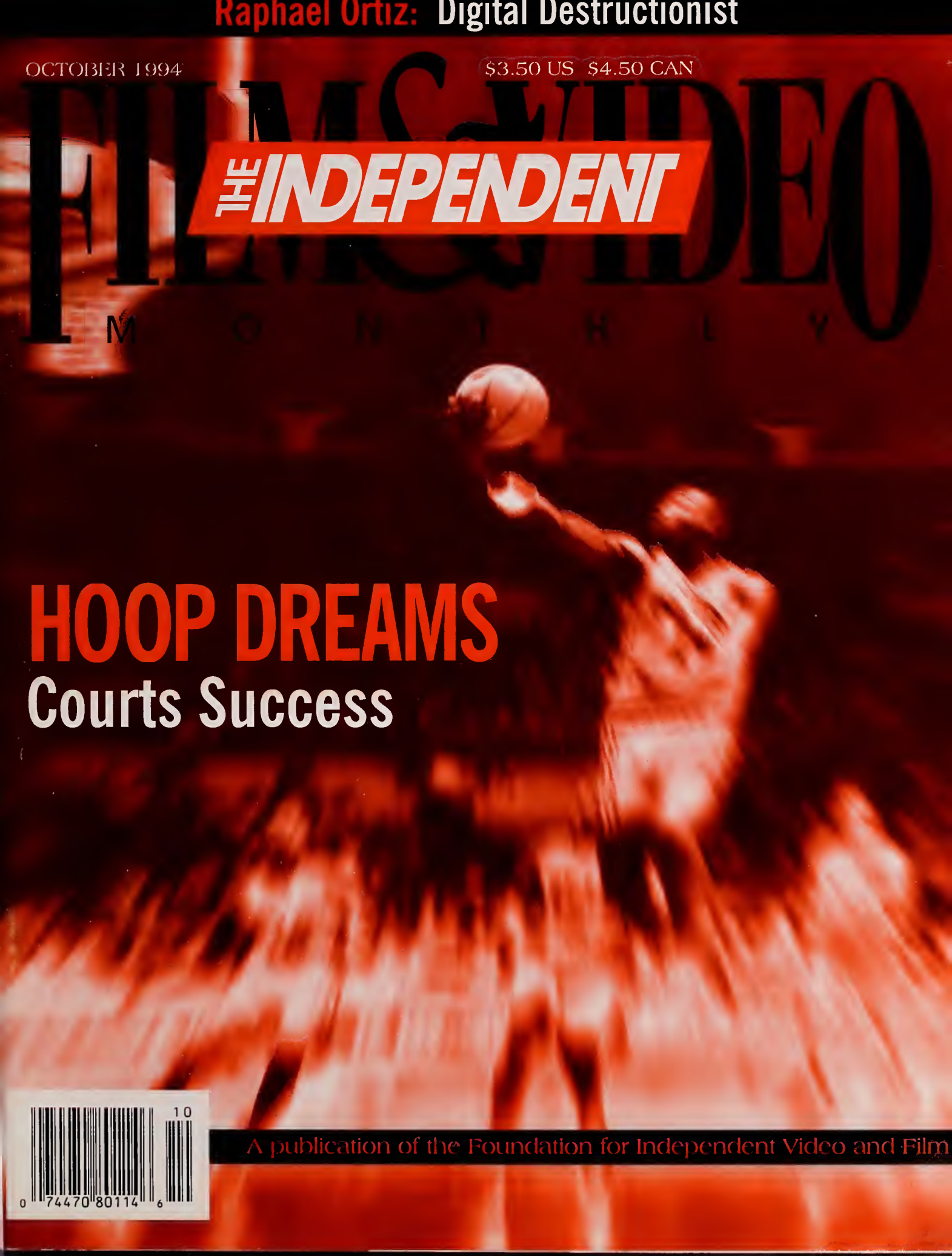
COVER: Film schools are not only a site of professional training, they are bastions of film culture — and, in many cases, independent film production. In this issue, Patricia Zimmermann offers a selected survey of some of most interesting film programs across the country. In a separate essay, she offers insights into the teaching of introductory film production and the pressures brought to bear on this course. Also in this issue, Michael Fox reports on the National Educational Media Market, where many independent productions begin their path into the school and university market. Cover photo: Jason Longo.

Raphael Ortiz: Digital Destructionist

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HOOP DREAMS
Courts Success

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Photo: Daniel Christmas, courtesy Major Sports, Chicago

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Life in the Fast Lane: Silicon Graphics Speeds Ahead with Online Editing Workstations By Luke Hones

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Getting the Goods for Multimedia, Part 2: Licensing Images & Software
By Mark Litwak







COVER: Before *Hoop Dreams* won the Audience Award at the Sundance Film Festival in January, the Kartemquin team that produced and directed the three-hour documentary had yet to master the art of the deal. Now all that's changed. Pat Aufderheide catches up with the Dream Team to discuss the theatrical release, book deal, and fictionalization of the rim-rocker doc.

Also in this issue, Scott MacDonald talks with Raphael Ortiz, whose "Destructionist" approach to filmmaking has fueled his 30-plus year career and his avant-garde works. More recently, Ortiz has entered the digital age by using electronic technologies to "chop up" film artifacts as he once used an axe to attack and edit. Cover photo courtesy John Iltis Associates.

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ITVS "Family Values"

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Native American Visions

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COVER: From Arlene Bowman's *Navajo Talking Picture*, one of six Native productions discussed by Beverly Singer in this month's feature section. Singer, Victor Masayesva, Jr., and Diane Reyna comment from a Native American perspective on indigenous aesthetics, community, and youth media training.

Also in this issue, Michele Shapiro looks at ITVS's production and marketing of its series, now beginning to come out of the gate.

Cover photo courtesy Arlene Bowman; top two photos on this page courtesy ITVS; additional photos on this page, beginning clockwise from lower left corner,: Photo: Trish Torkelson; © Latex Chipmunk Prod., courtesy Picture Start, Inc.; photo: Patricia Thomson.

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JANUARY/FEBRUARY 1995 $3.75 US $5.00 CAN

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Semper Fi

Documenting the $18 Million Campaign That Couldn't

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ON THEIR OWN

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Maggie Cogan in Jupiter's Wife

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COVER: From *Jupiter's Wife*, Michel Negroponte's portrait of a homeless woman living in Central Park. In this issue, Mitch Albert talks to Negroponte and other mediamakers about solo shoots and why some choose to act as their own one-person crew. Photo courtesy filmmaker.

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Mina Shum, director of *Double Happiness*

FILM FEMMES

Changing the Ground Rules of Feminist Cinema

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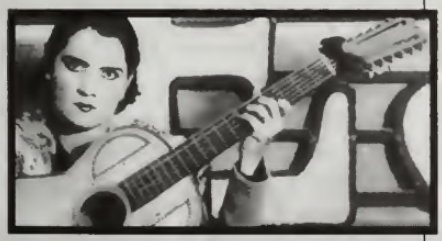
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How to Avoid a Noise Dive: Producing a Fool-Proof Audio Track
By Luke Hones

COVER: Mina Shum, director of Double Happiness, the top prize winner in the Berlin Film Festival's Forum section, is among the new breed of women directors who deal with issues once associated with feminism, but under different groundrules than those laid out by feminist film theorists in the seventies. In this issue, Laurie Ouellette looks at the new wave of women's films. Photo courtesy Fine Line.

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Heroic Measures

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GOTTA PAY YOUR DUES (GETTIN' OVER THE PA BLUES)

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The National Endowment for the Humanities is the third largest funder of public broadcast programming, after CPB and PBS, and it far outranks its sister agency, the NEA, in direct support of media production. Yet among mediamakers, less is said and known about this federal agency. BARBARA ABRASH looks at the NEH in detail, talking to program staff and applicants about the agency's mission, its grueling application process, and what kind of media projects pass muster.

28 No Guts, No Glory: The Production Assistant

In answer to the age-old question, "How do I break into the movie production business?" there's the age-old reply: "You pay your dues." This often translates as doing time as a PA. Good Machine staffers ANTHONY BREGMAN AND MARY JANE SKALSKI break down the different tasks of the PA, offer tips in landing and keeping the job, and demonstrate why this is a great place to learn the lay of the land, figure out your own job preferences, and begin to make a name for yourself.

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BY LYNNE PALAZZI

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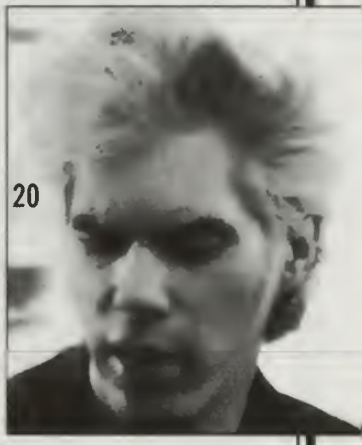
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BY SUSAN HORNIK



COVER: Rather than rob from the rich, filmmaker Richard Gordon and partner Carma Hinton have turned to the NEH for funding, receiving four grants for three of their films on China, including their work-in-progress on the Chinese democracy movement. Gordon here takes near the temples of Wu Tai Shan, in the Shanxi province. Courtesy Richard Gordon

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SPECIAL ISSUE: QUEER MEDIA



Me'Shell NdegéOcello, *Stolen Moments: Red Hot + Cool*

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COVER: Part griot, part riot grrrl, singer [illegible] NdegéOcello is one of the musicians [illegible] *Moments: Red Hot + Cool*, the fifth [illegible] CD/video project of the Red Hot Organi[illegible] issue, Catherine Saalfield looks at [illegible] videos on AIDS that have penetrated the [illegible] television. Photo: Dana Lixenberg; [illegible] Organization

Inside: E&O Insurance Made Easy

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The Wild West

ROCKY MOUNTAIN MEDIA



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Living in Oblivion writer/director Tom DiCillo

So you want to be a screenwriter?

WRITING PERSONAL DOCUMENTARY

Getting into Characters

Screenplay Contests

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When DISTRIBUTORS come a-courtin'

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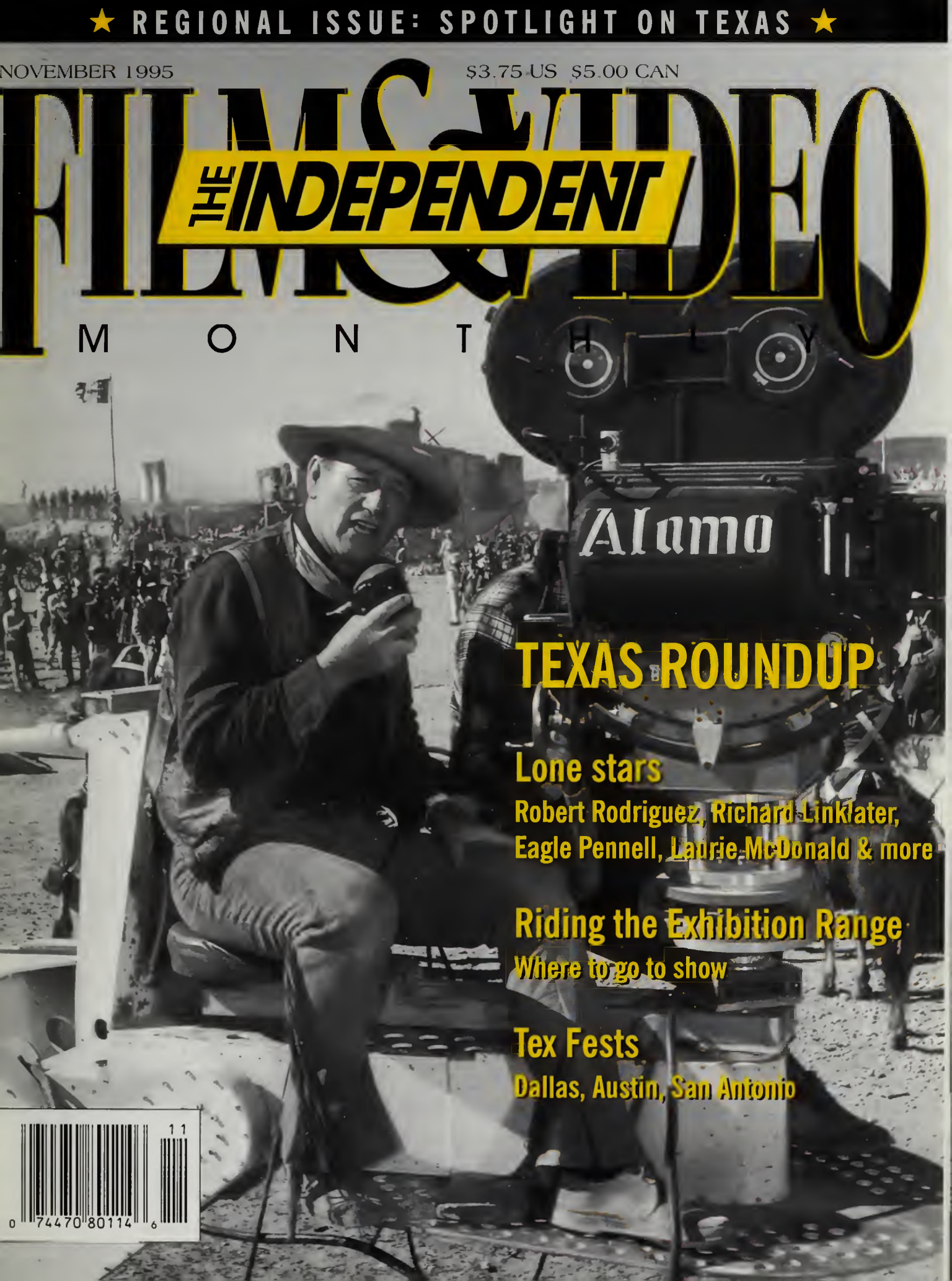
★ REGIONAL ISSUE: SPOTLIGHT ON TEXAS ★

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TEXAS ROUNDUP

Lone stars
Robert Rodriguez, Richard Linklater, Eagle Pennell, Laurie McDonald & more

Riding the Exhibition Range
Where to go to show

Tex Fests
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COVER: The Duke's obsessive battle to make *The Alamo* is the subject of a documentary by Brian Huberman, whose body of work revolves around Texas's colorful history. Photo courtesy filmmaker.

"Paradise" photo: Ave Bonar.

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BEG, BORROW, OR STEAL?

Tracking the Mavericks of Fair Use

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COVER: U2's record company sued the band Negativland (pictured with their attorney) after the group released an album with an audio remix mocking U2. The case is examined in the film *Sonic Outlaws*, by Craig Baldwin, who's also a pirate of cultural detritus and found footage. Photo courtesy filmmaker.

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and other hot tickets at Toronto

How to succeed at SELF-DISTRIBUTION

Squaring off over Tiananmen: THE GATE OF HEAVENLY PEACE

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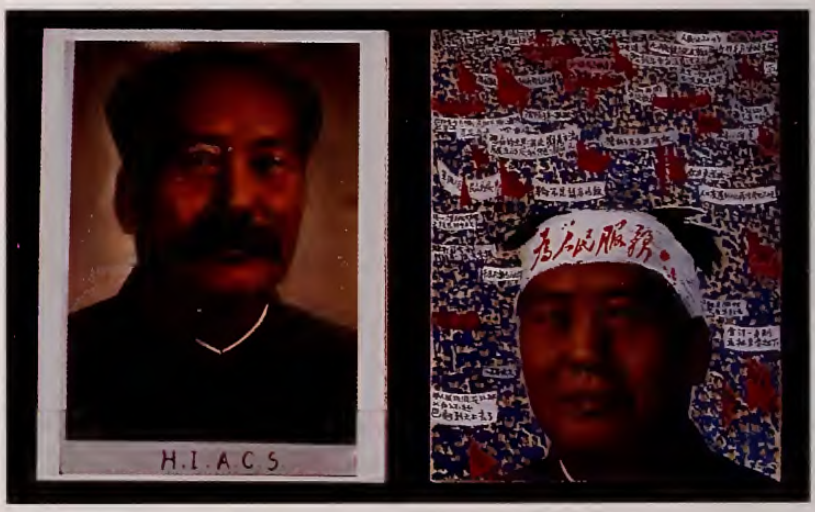
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BY JERRY WHITE



Chairman Mao paintings by Zhang Hongtu, courtesy Long Bow Group, Inc.

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COVER: Dawn "Wienerdog" Weiner (Heather Matarazzo) endures the cruelty of her classmates and indifference of her parents in Todd Solondz's *Welcome to the Dollhouse*, one of the hot tickets at the Toronto International Film Festival.
Courtesy Sony Pictures Classics







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MARCH 1996

the independent

FILM&VIDEO

monthly



Going HOG WILD on the
Campaign Trail

Richard Leacock
Six decades on the
frontlines of documentary

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Richard Leacock and coproducer Valérie Lalonde talk about their new videos and his 60 years of documentary production.

BY GEORGE FIFIELD

32 The Campaign Game

Some politicans play the campaign game on TV. Some play it on the streets, block by block, handshake by handshake. But whichever new or tried-and-true way candidates chase votes, it's sure to be found in *Vote for Me: Politics in America*, a three-part series about the culture of political campaigns. Three stalwart independents—Louis Alvarez, Andrew Kolker, and Paul Stekler—are behind this series, which will cap off PBS's election-year programming next fall.

BY PATRICIA THOMSON





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by Pamela Calvert

COVER: Straight outta central casting: Buddy Cianci, five-time mayor of Providence, RI, with a constitutent. See Buddy run in *Vote For Me: Politics in America*, a three-part series on the culture of political campaigns.

Photo courtesy the Center for New American Media

APRIL 1996

the independent FILM & VIDEO monthly

Acting Up in *Girls Town*

The Genesis of a Sundance Trophy Winner

Hype Dreams

The Art of Publicity

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Girls Town's Lili Taylor: indie actress of the hour

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BY KAREN LARSEN

Whether you're doing publicity yourself or working with a professional, it helps to plan ahead. Publicist Karen Larsen details what's needed to develop, budget, and carry out an effective campaign.



32 Suburbia's Mean Streets: Enter *Girls Town*

BY DANA HARRIS

Improvisational techniques help make *Girls Town* a particularly effective and disquieting look at street-smart high school girls in America. In this interview, director Jim McKay and producer Lauren Zalaznick discuss the collaborative process.



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The Institute for Alternative Journalism & California Working Group, *Not in Our Town* Week: Activists Against Hate
BY SUSAN GERHARD







Cover: High schoolers Patti and Emma (Lili Taylor, front, and Anna Grace) confront the harsh realities of teen life in the nineties—including date rape, teen pregnancy, and suicide—in *Girls Town*.
Courtesy October Films

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Smells Like Screen Spirit

How to Write a No-Budget Film

Collective Wisdom

A Distribution Co-op turns 25

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30 Cheap Tricks: How to Write a No-Budget Film

BY ROBERT DARDON

As any line producer knows, "no-budget" films come from "no-budget" scripts. Here are a few tips to bear in mind before you set out to write the next *Brothers McMullen*.



34 A Bright New Day: Why a 25-year-old Distribution Co-op Could be the Wave of the Future

BY ARLENE GOLDBARD & DON ADAMS

As niche distributors are becoming an endangered species, increasingly mediamakers are looking for alternative routes to audiences, from self-distribution to cooperative ventures. One of the most instructive models is New Day Films, the distribution co-op which, at age 25, has had time to learn the ropes.



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Joshua Seftel, documentarian: *Taking On the Kennedys*
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Der Supermarkt: The Berlin International Film Festival
BY PATRICIA THOMSON

The Cine Club Circuit in Eastern Europe
BY CATHY MEILS









COVER: *Four Corners of Nowhere* producer/actor Julian Rad blows off steam on set in Ann Arbor, where director Steve Chobsky managed to get by without paying for most locations because of their ties in the community. In this issue, Robert Dardon looks at other tips and tricks for writing and line-producing no-budget films. Photo: Mark Day
LEFT: *The Brothers McMullen* cast (top) and a recent shot of the New Day co-op.
ABOVE: A scene from Sundance crowd-pleaser *Walking and Talking*.

40 CUE & A
with Will Parrinello
BY TOMIO GERON

42 FESTIVALS
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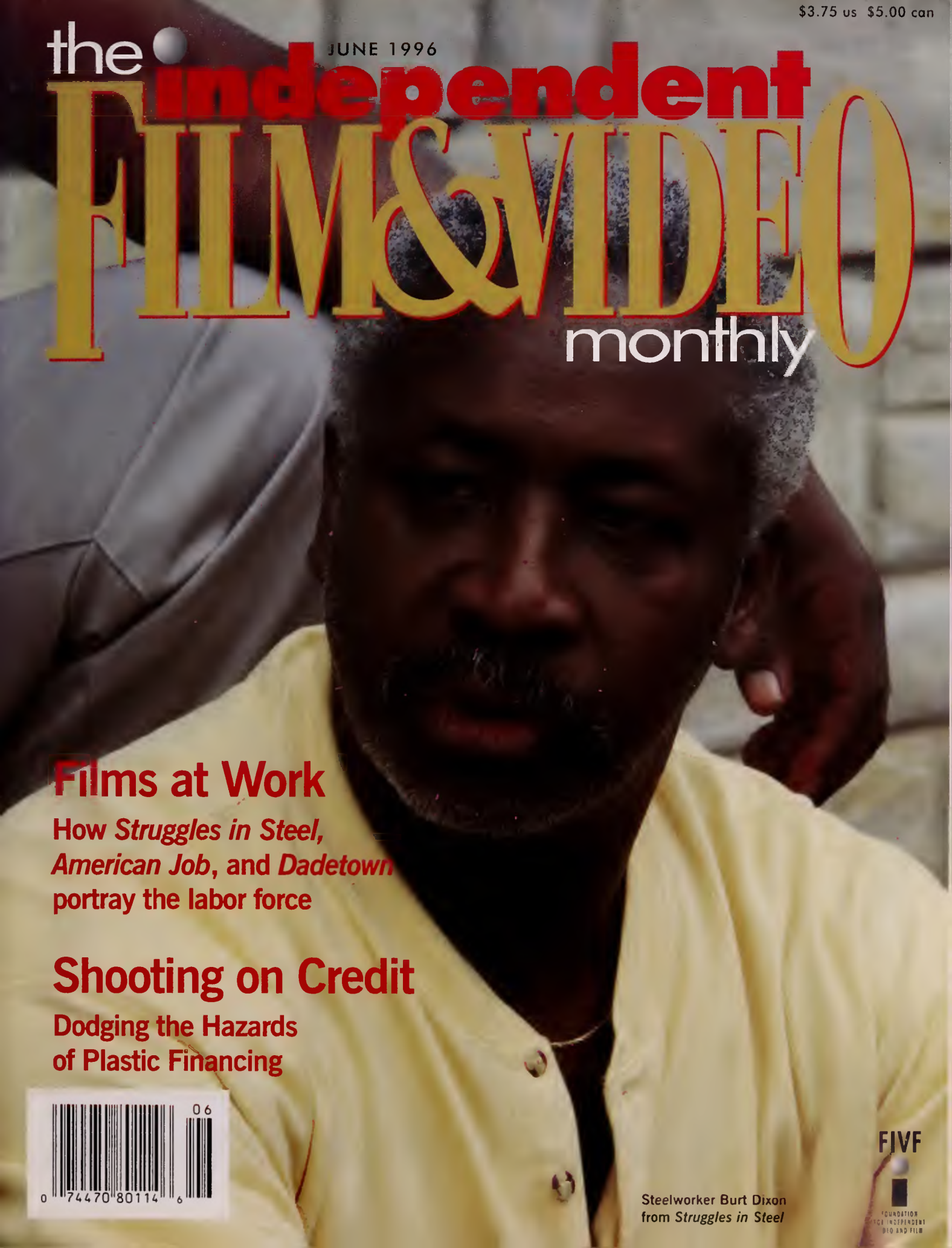
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Films at Work

How *Struggles in Steel*, *American Job*, and *Dadetown* portray the labor force

Shooting on Credit

Dodging the Hazards of Plastic Financing

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Steelworker Burt Dixon from *Struggles in Steel*

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BY ROBERT DARDON

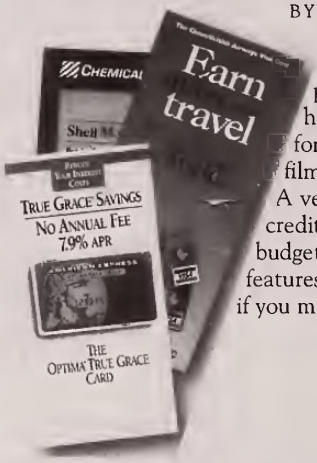
In 1987, Robert Townsend used credit cards to help secure production funds for *Hollywood Shuffle* and revolutionized indie film financing. Nine years later, plastic has become the independent filmmaker's financial weapon of choice—even though the weapon is occasionally known to backfire.





31 **Doing the Credit Card Shuffle**
BY JIM BIHARI

Thinking about putting your credit history on the line for the sake of your filmmaking career? A veteran of two credit-financed low-budget features tells you how, if you must.





32 **Images of Labor: A Roundtable on *American Job, Dadetown*, and *Struggles in Steel***
BY PATRICIA THOMSON

Who are today's working class heroes? Editor Patricia Thomson took the Sundance Film Festival as an opportunity to interview a group of filmmakers who used fact and fiction to visualize the struggles of the blue-collar worker in postindustrial America.



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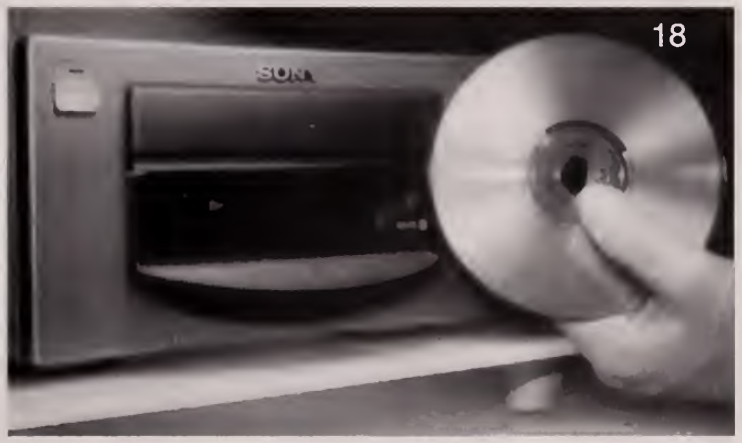
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COVER: Burt Dixon, one of the steelworkers interviewed in *Struggles in Steel*, Tony Buba and Ray Henderson's moving oral history of African Americans in the steel industry. Photo: Curtis Reaves







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Special Issue:

Experimental Media Today

The Market
The Distributors' POV

The Veterans
Survival Tales

The Revolutionaries
Who's the Cutting Edge

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Indies Back on Track at WNET: *Reel New York* an Advocacy Triumph BY CYNTHIA CHRIS

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Key Funding Figures Leave Rockefeller BY BARBARA ABRASH

Russ Hexter: 1968- 1996 BY BEN ZACKHEIM

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Inside



COVER: Video artist Vidie Lange, one of our "17 Ways to Resharpen a Cutting Edge," created this wonderfully lurid Renaissance Madonna as part of her *Madonna Meditations* installation. To begin exploring our special report on the current wave of experimental media, turn to page 14. Cover photo courtesy videomaker. Photos pg. 2 (clockwise from top): Still from *Deseret*, courtesy James Benning; photo by Ant Farm, courtesy Video Data Bank; detail of *Transmission Tower: Sentinel*, by Dara Birnbaum, photo by Birnbaum; Laurie Anderson & *Broken Meat* stills courtesy WNET. Pg. 3: Meena Nanji self-portrait (top); still from Daniel Reeves' *Obsessive Becoming*, courtesy videomaker.

14 How're We Doing? Five players analyze the state of the art and how experimental media is faring today.

BY GEORGE FIFIELD

Kicking off this special issue is a roundtable on the state of experimental media. *The Independent* gathered two media artists, a funder, a curator/exhibitor, and a media arts center director to delve into questions of funding, audience, exhibition, and the future of the field.

19 A Silver Lining: One foundation that's still committed to experimental media

BY SCOTT BRIGGS

While other public and private funders are dropping away or cutting back, the Jerome Foundation continues to carry the banner of experimental media.

20 Ask Amos: Cinema 16 founder Amos Vogel discusses how to cultivate experimental audiences today.

BY SCOTT MACDONALD

Cinema 16 was the longest-lived (1947-1963) and most successful film society in American history. At its height, it boasted 7,000 members and drew audiences in the hundreds for its avant-garde exhibitions. Amos Vogel shares a few suggestions for programmers today.

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REVIEWED BY LAURA U. MARKS

AUGUST/SEPTEMBER 1996

the independent FILM&VIDEO monthly

DeBoer Inc.

Squeeze Play

From gang members
to SAG members

Triple Feature

Selling the script
Building the budget
Dealing with distribution



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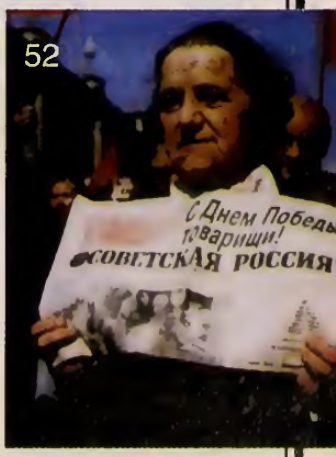
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On the cover: Robert Agredo as Uzi in Robert Patton-Spruill's *Squeeze* (courtesy filmmaker). Photos, clockwise from left: the protagonists of *Squeeze* (photo: Marcia Iabco); video artist Nam June Paik, who protests arts funding cuts in *The NEA Tapes INITIATIVE* (courtesy Electronic Arts Intermix); and one of the Russian women featured in *bye bye Babushka* (courtesy filmmaker).

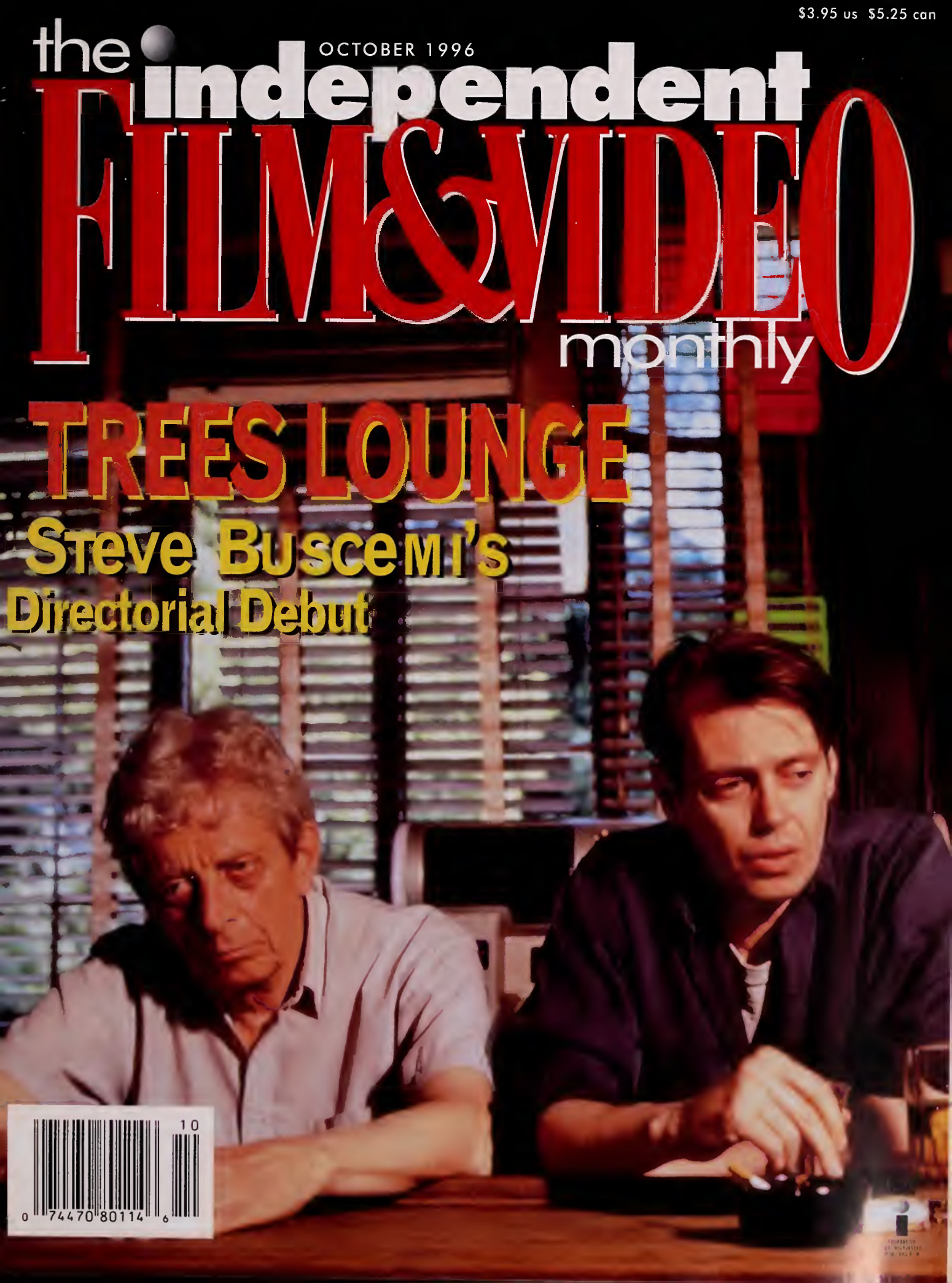
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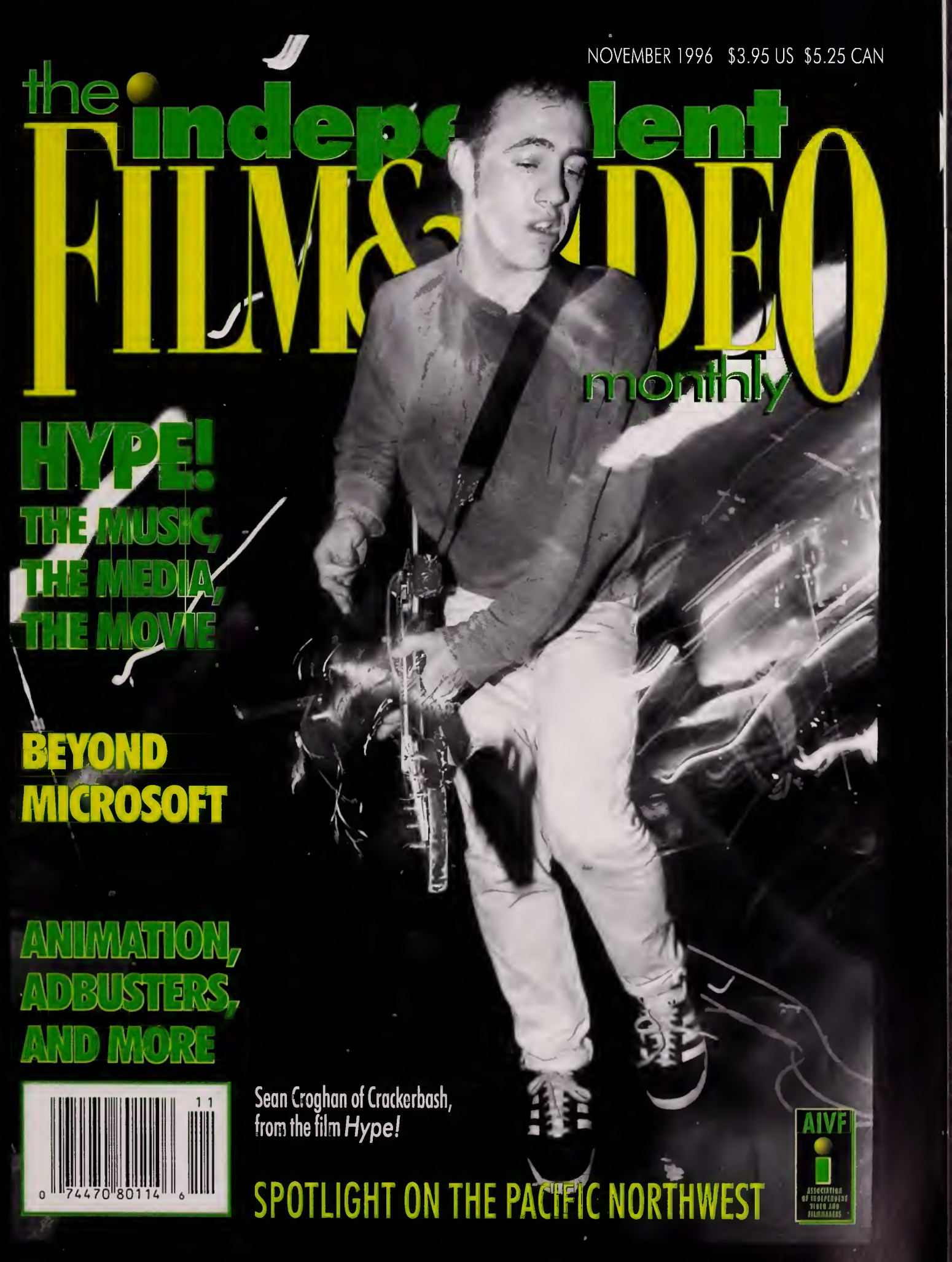
Steve Buscemi's Directorial Debut



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Sean Croghan of Crackerbash, from the film *Hype!*

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DECEMBER 1996

the independent FILM&VIDEO monthly

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AND OTHER HOT DOCS

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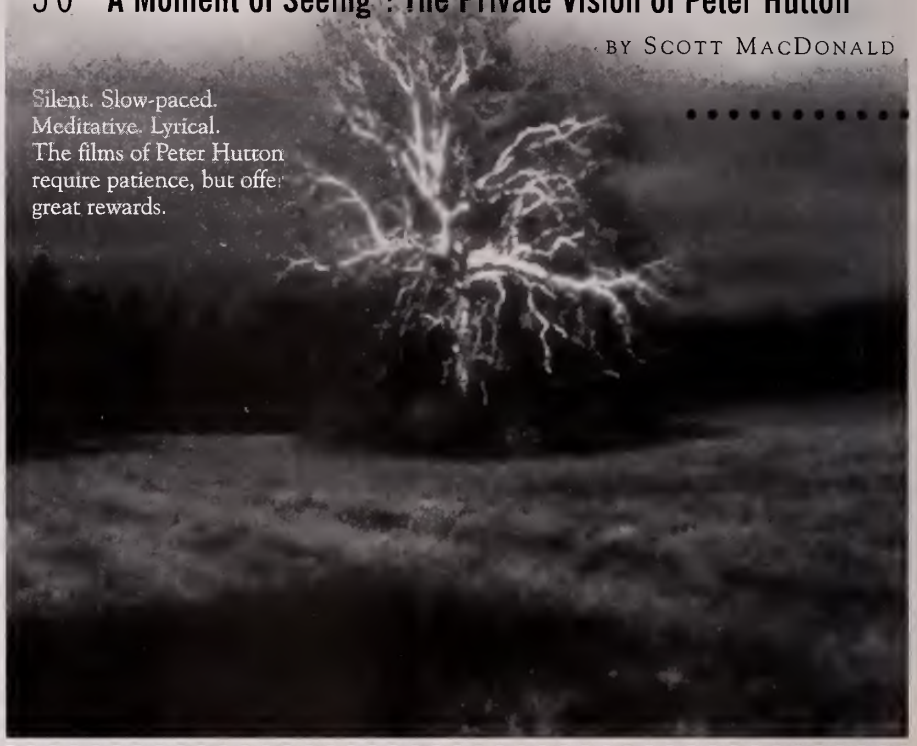
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COVER: One of the Mistresses from Pandora's Box, a Fifth Avenue S&M parlor that Nick Broomfield explores in *Fetishes*, a highlight of the new documentary sidebar at the Toronto film festival. Photo: Susan Meiselas/Magnum, courtesy In Pictures.

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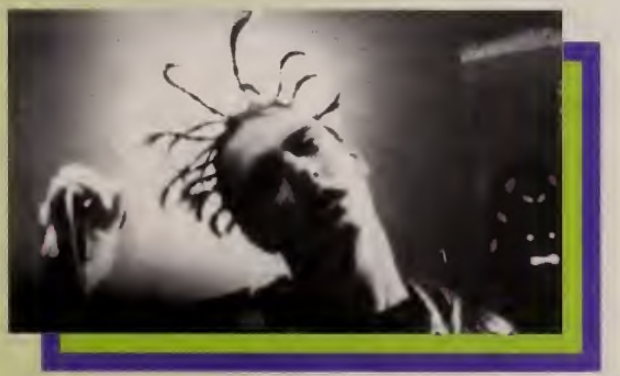
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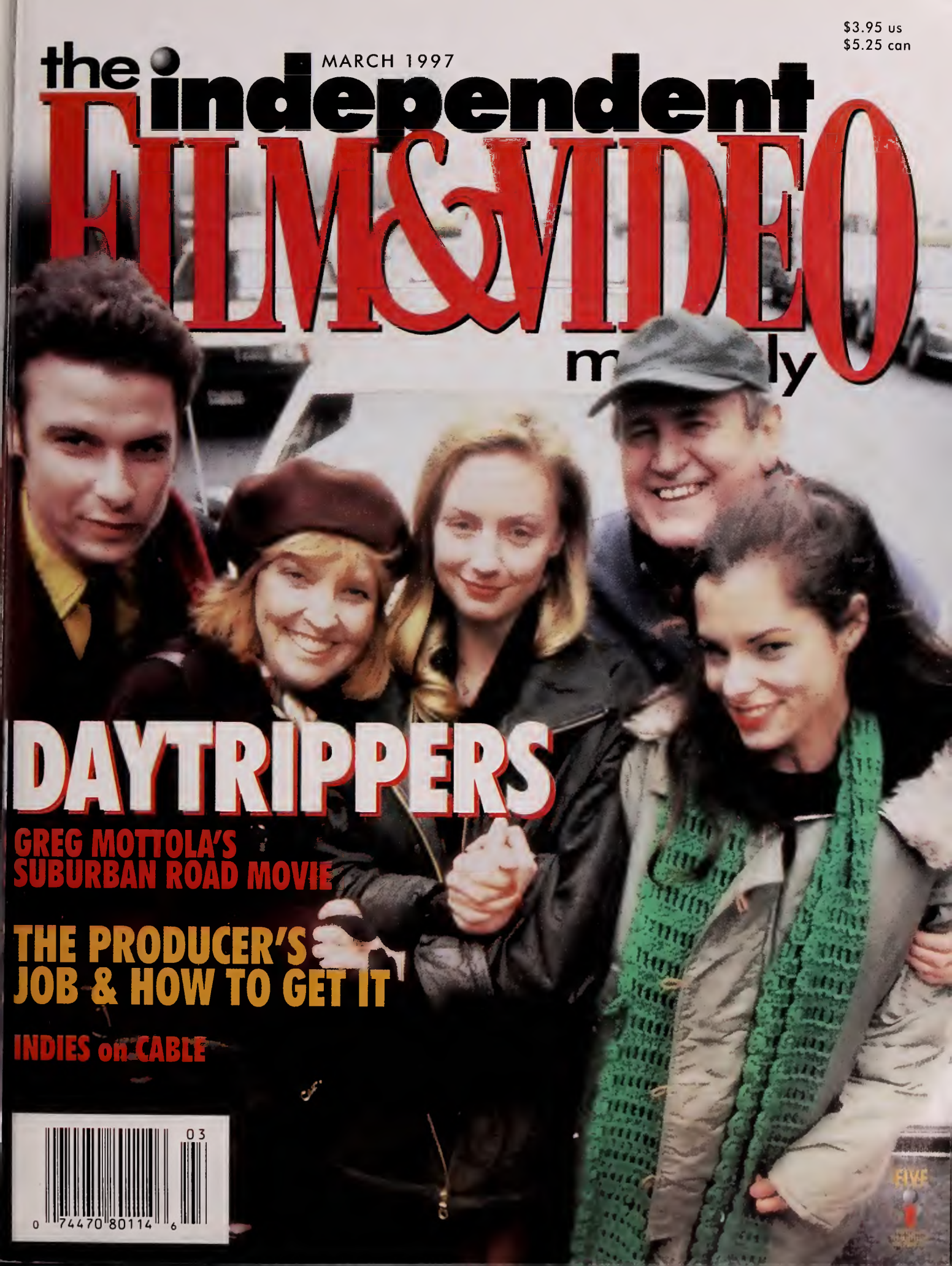
BY LESLIE FIELDS

COVER: Adrienne Shelly takes Manhattan in her directorial debut, *Sudden Manhattan*, written by and starring the actress. Photo: Anne K. Stenstad

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COVER: (L-R) Liev Schreiber, Anne Meara, Hope Davis, Pat McNamara, and Parker Posey, cast of *The Daytrippers*, a festival favorite now in theaters. The saga of its development, production, and distribution is a classic tale of the little engine that could. Photo: Graham Haber

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The many faces of STEVEN SODERBERGH

Writer, director, cinematographer & star of *Schizopolis*

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32 Crazy for You: Steven Soderbergh Cuts Loose with *Schizopolis*
BY PATRICIA THOMSON

Bizarre, funny, indulgent, and beyond the pale, *Schizopolis* is also Soderbergh's lowest-budget feature ever. In this interview, the director talks about why he jumped off his career track to return to no-budget filmmaking, and what was on his mind when writing this comedy about New Age gurus, *doppelgangers*, and dentists.





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Documentary parodies, fake personal diaries, hypothetical biographies, and other mock documentaries are on the rise. Erika Muhammed talks to three filmmakers about their aims and methods.



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Independent Branda Miller and Voyager team up to pioneer a new hybrid technology.

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Sundance '97: To the Kids' Credit

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Location, location, location

BY CHRIS CHOMYN

Location scouting isn't just about finding a place that looks right. Unless you know what to check for, your dream spot may turn out to be a logistical nightmare.

The Do-Re-Mi's of Soundtrack Deals

BY JEFF RABHAN

What you need to know before approaching record companies about releasing your film's soundtrack.



COVER: Steven Soderbergh, playing a New Age speechwriter in his film *Schizopolis*, takes a moment to reflect in the bathroom mirror. Courtesy filmmaker.

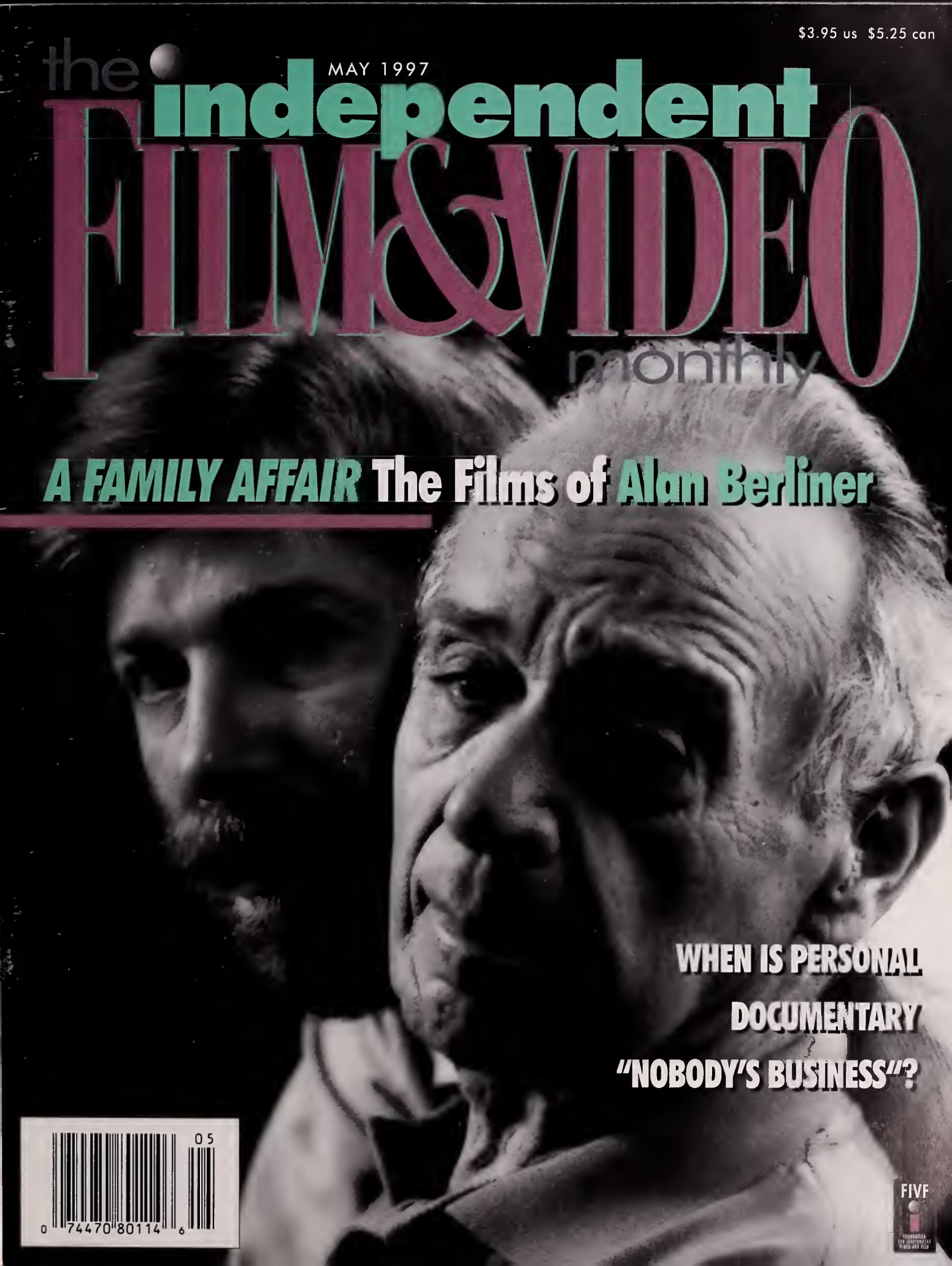
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MAY 1997

the independent FILM&VIDEO monthly

A FAMILY AFFAIR The Films of Alan Berliner



WHEN IS PERSONAL DOCUMENTARY "NOBODY'S BUSINESS"?

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COVER: Alan Berliner (L) turns the camera on his father, Oscar, in his new documentary, *Nobody's Business*. Writer Mitch Albert talks to the director about the delicate art of using family members as subject matter. Photo D. W. Leitner, courtesy filmmaker

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THE ODYSSEY OF VICTOR NUNEZ

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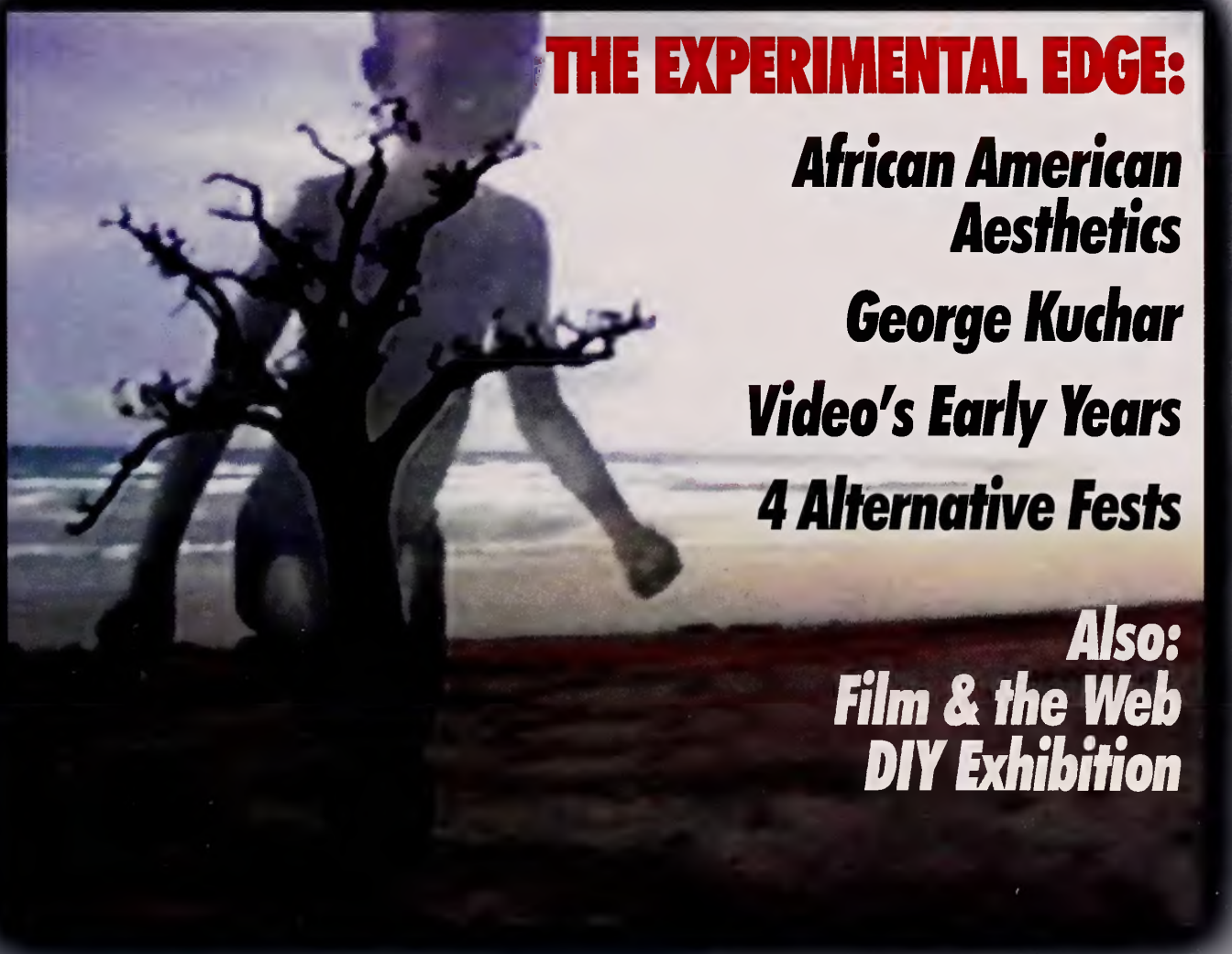
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Peter Fonda in *Ulee's Gold*

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THE EXPERIMENTAL EDGE:

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features

Special Report: Experimental Media

In this issue, experimental film, video, and digital art get the spotlight. Featured articles include an interview with the prolific and provocative George Kuchar; comments from seven African American experimental mediamakers; a profile of distributor Film-makers' Cooperative; a review of Video Data Bank's 17-part series on early video; and a round-up of four festivals that highlight experimental work.

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Cover: still from Portia Cobb's video *Don't Hurry Back....*
Courtesy Videomaker

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Darien Gap director BRAD ANDERSON reports from the cutting room

Language Skills

Sundance winner JONATHAN NOSSITER talks about SUNDAY

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Hope Davis in Brad Anderson's *Next Stop Wonderland*

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Photo: Claire Folger, courtesy Robbins Entertainment.

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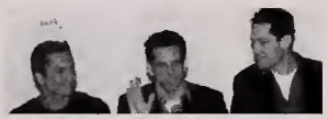


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Albania Cruz and daughter in Carol Cassidy's film on teen mothers, *Baby Love*

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COVER: When Atlanta filmmaker Carol Cassidy realized that the majority of her teenaged cousins were young moms, she decided to probe deeper and make a film about the reasons why so many teenagers choose to have babies. Through the efforts of ITVS's Community Connections Project, the film has reached adolescent girls through screenings at YMCAs and other community groups. This and other successful outreach efforts are detailed in "Five Paths to the Grassroots." Pictured: Albania Cruz and daughter. Photo: Joyce George, courtesy ITVS.

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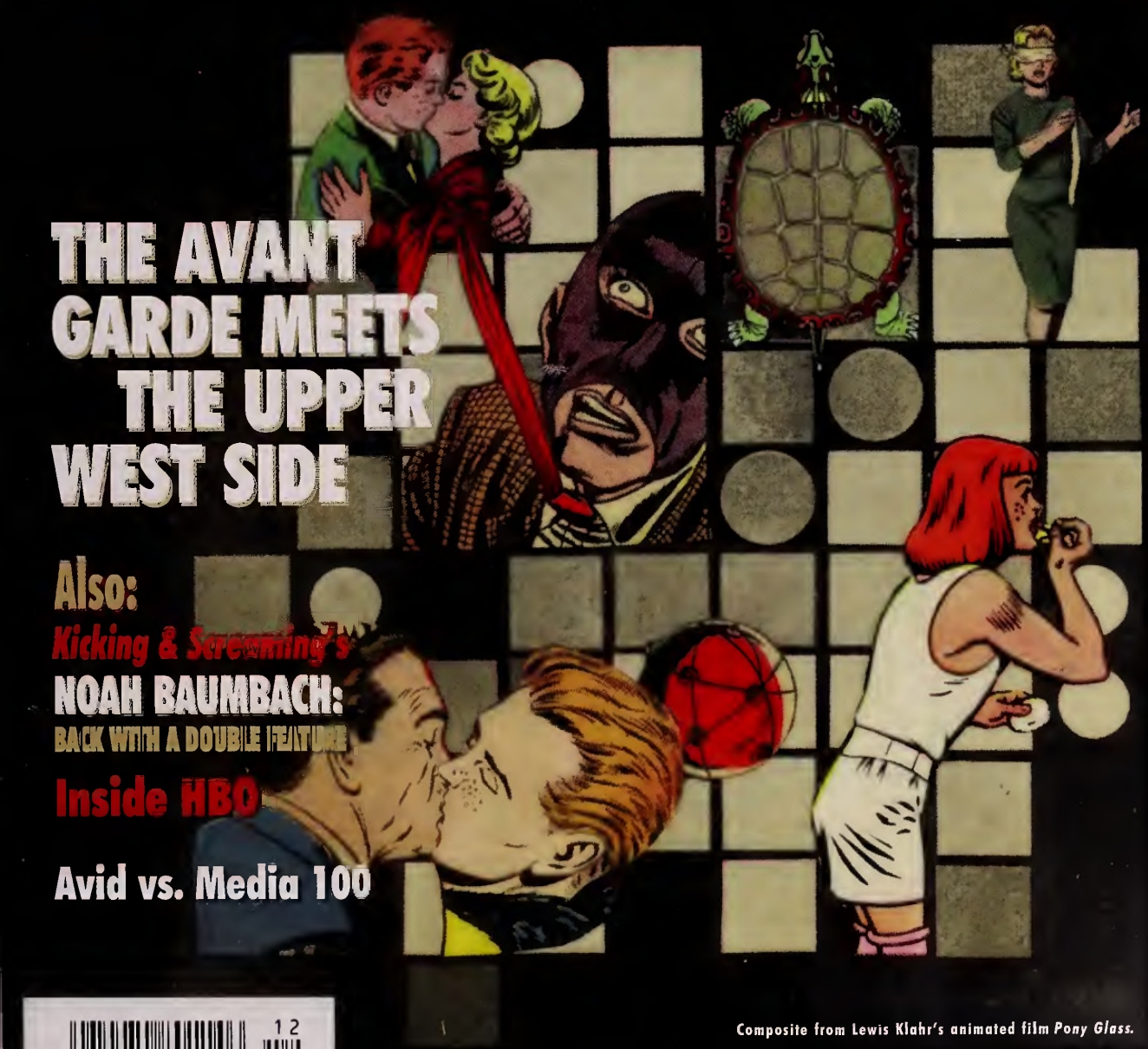
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Avid vs. Media 100

Composite from Lewis Klahr's animated film *Pony Glass.*

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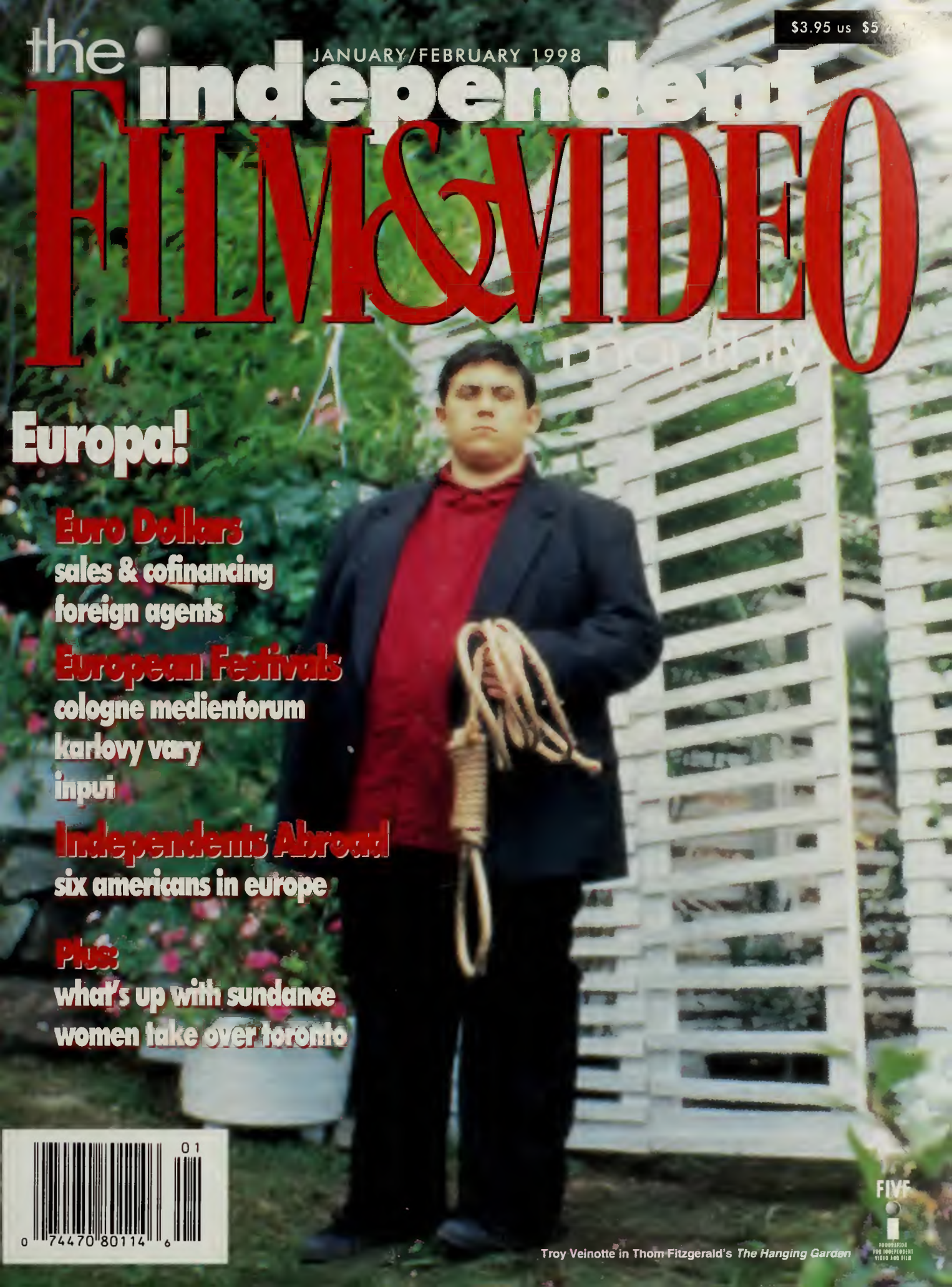
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Troy Veinotte in Thom Fitzgerald's *The Hanging Garden*

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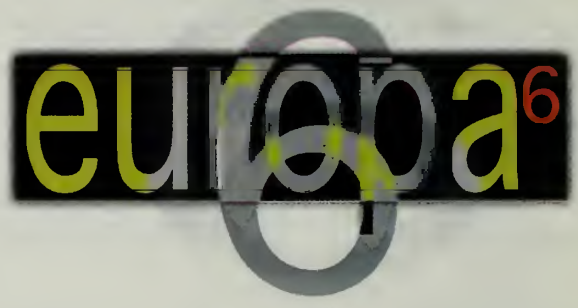
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International Cofinancing & Sales

From these shores, Europe seems to offer a pot of gold at the end of the rainbow. In this issue, we look at what producers might actually find in terms of international cofinance, coproduction, and sales. With three features, four festival reports, a legal brief, and a field report on the topic, readers will find a variety of perspectives here.

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Cover: Troy Veinotte as the teenaged Sweet William in *The Hanging Garden*, by Thom Fitzgerald, one of the sleeper hits at the Toronto International Film Festival. Photo: C. Reardon

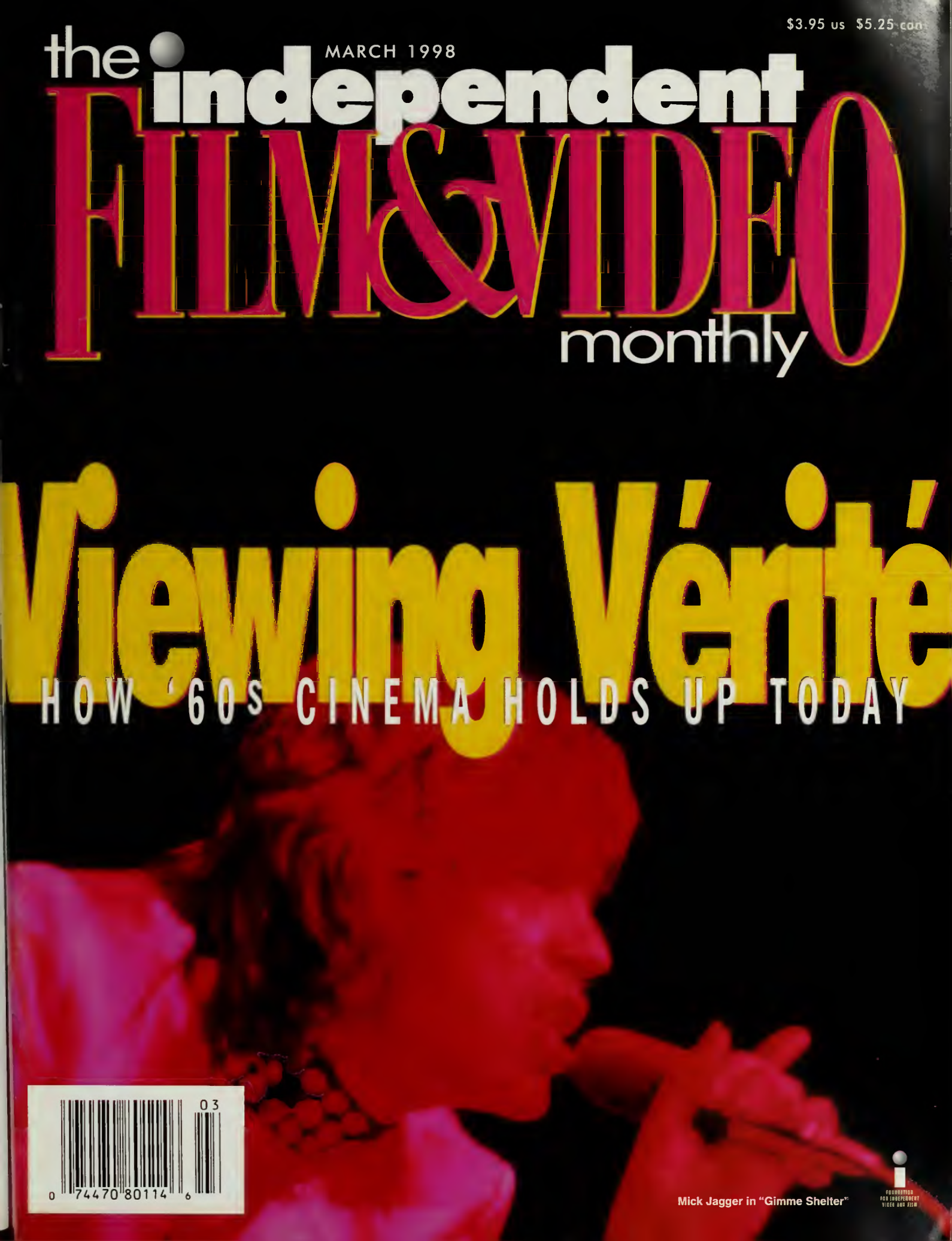
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Viewing Vérité

HOW '60s CINEMA HOLDS UP TODAY



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Mick Jagger in "Gimme Shelter"

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BY DEIRDRE BOYLE



Cover: A youthful Mick Jagger in the Maysles brothers' vérité classic, *Gimme Shelter*. In "Déjà New," author and scholar Deirdre Boyle takes a fresh look at the "direct cinema" films, famous and unknown, of the Sixties. Photo courtesy Film Forum

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Woody Allen: On the Road Again

in Barbara Kopple's *Wildman Blues*

plus: Reports from Sundance, IFFCON
Digital Tech on Set

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In 1976, Barbara Kopple burst onto the scene with her searing labor documentary *Harlan County, U.S.A.* For the next two decades, she has managed to produce a steady stream of work—on average, a film a year. Her most recent, *Wildman Blues*, is a behind-the-scenes look at Woody Allen's European jazz tour.

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The Angelika Film Center just got a whole lot bigger. With a Houston theater up and running and more to come, Angelika is aiming to be the nation's top national specialty chain.

BY RICHARD BAIMBRIDGE

COVER: Woody Allen and wife-to-be Soon-Yi Previn take a breather from the paparazzi in France during Allen's European jazz tour, documented by Barbara Kopple in *Wildman Blues*. Photo courtesy Fine Line Features

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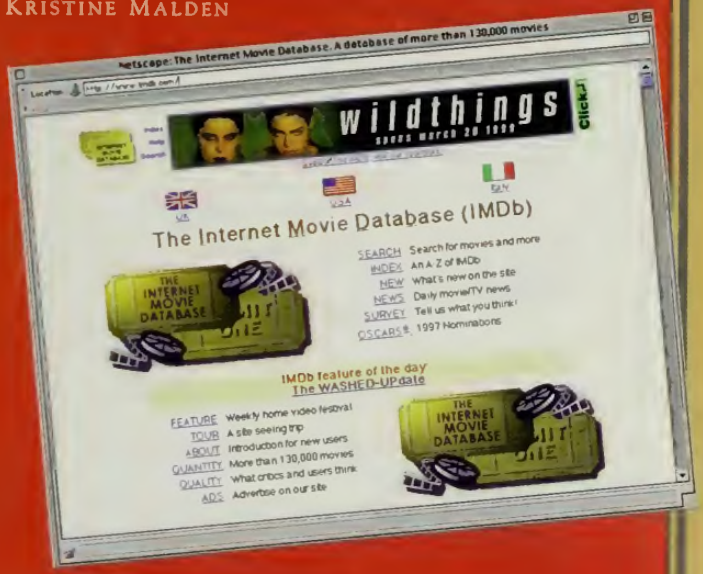


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Cover still from *Evil of Dracula*, and (left) *A Toetally Soleful Feeture Pedsentation,* by Super 8 filmmaker Martha Colburn, whose works regularly appear in the Super Super 8 fest. Courtesy filmmaker

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the independent FILM&VIDEO monthly



Gamblin' Man

How Larry Meistrich & the Shooting Gallery plan to redefine the New York production scene

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Independent video from Hong Kong and Mainland China are as different as night and day. But both can teach us something.
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Cover: Larry Meistrich, cofounder and CEO of the Shooting Gallery.
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A news grassroots movement? A burgeoning media infrastructure for the millennium? At the very least, AIVF's 20 salons are an expression of the tremendous vitality of the indepedent media field and the need to connect. In this section, the salons are profiled and organizing lessons proffered.

BY RUBY LERNER, MICHELE FORMAN, MAX ALVAREZ & LESLIE FIELDS

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Tilda Swinton in *Conceiving Ada*

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Cover: Tilda Swinton as Ada Lovelace, inventor of the first computer program, in Lynn Hershman-Leeson's *Conceiving Ada*, one of a new breed of low-budget indie sci-fi films. Photo courtesy filmmaker

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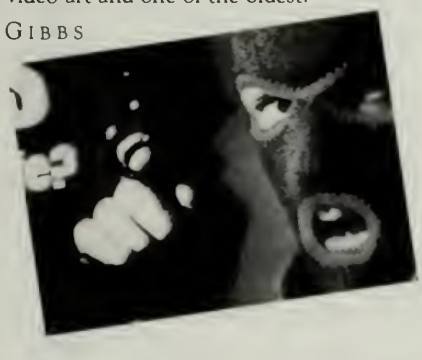
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With over 5,000 titles, Video Data Bank is one of the largest distributors of video art and one of the oldest.

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Take a seventies idea, give it to a nineties planning committee, and this is what you've got. BY KATE HAUG

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Smoke Signals
and the Art of Adaptation



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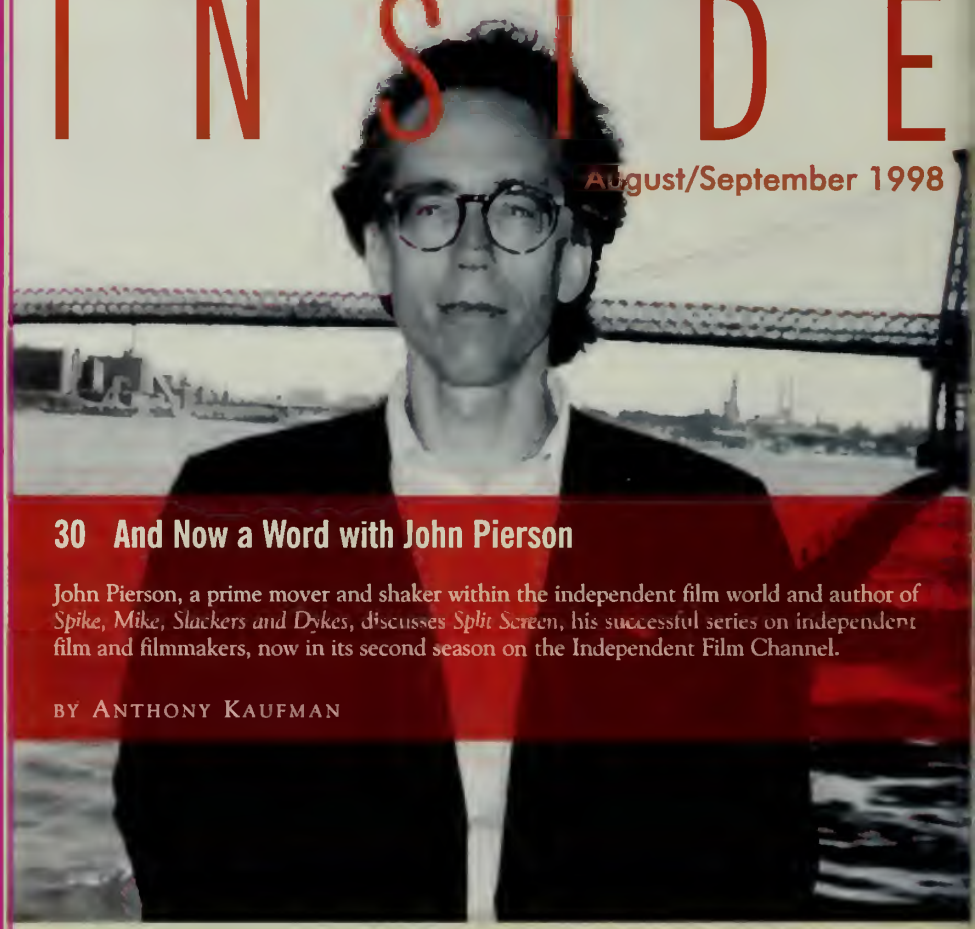
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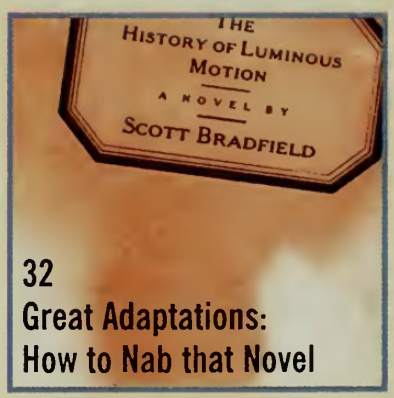
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John Pierson, a prime mover and shaker within the independent film world and author of *Spike, Mike, Slackers and Dykes*, discusses *Split Screen*, his successful series on independent film and filmmakers, now in its second season on the Independent Film Channel.

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Cover: Evan Adams (l) with Adam Beach in a scene from *Smoke Signals* directed by Chris Eyre. Photo: Courtnay Duchin, courtesy Miramax. See articles on pages 16 & 32.

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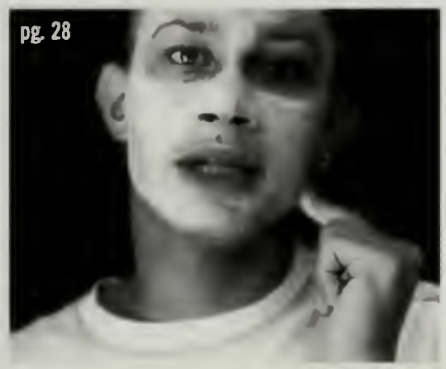
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Photo: Joel Sartore, courtesy ITVS/*Frontline*

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NOVEMBER 1998

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Dark Passage

Bill Condon's Gods & Monsters

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CINESTORY

OUT OF THE PAST
SLAMNATION!

FUNDRAISING TIPS
BUDGET BREAKDOWNS

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Ian McKellen as director James Whale and Brendan Fraser as Frankenstein in *Gods & Monsters*

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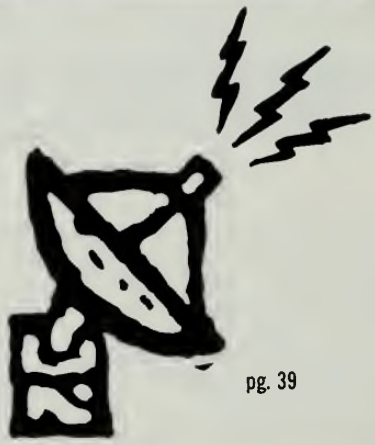
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Cover: On the set of Bill Condon's *God and Monsters*, a dramatic feature based on the later years of *Frankenstein* director James Whale. Courtesy Lions Gate Releasing

DECEMBER 1998

the independent FILM&VIDEO monthly



Stardust Memories

Todd Haynes' Velvet Goldmine

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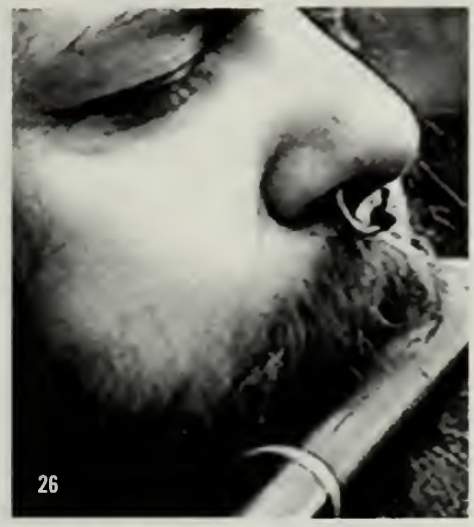


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Cover: Jonathan Rhys-Meyers in *Velvet Goldmine*, Todd Haynes' paean to the Glam Rock era.

Courtesy Miramax; photo Peter Mountain

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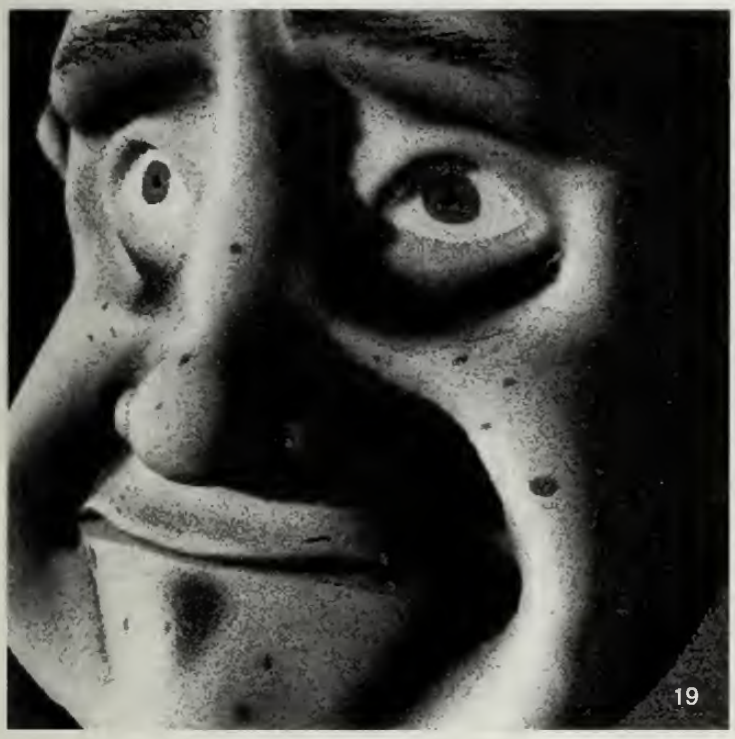
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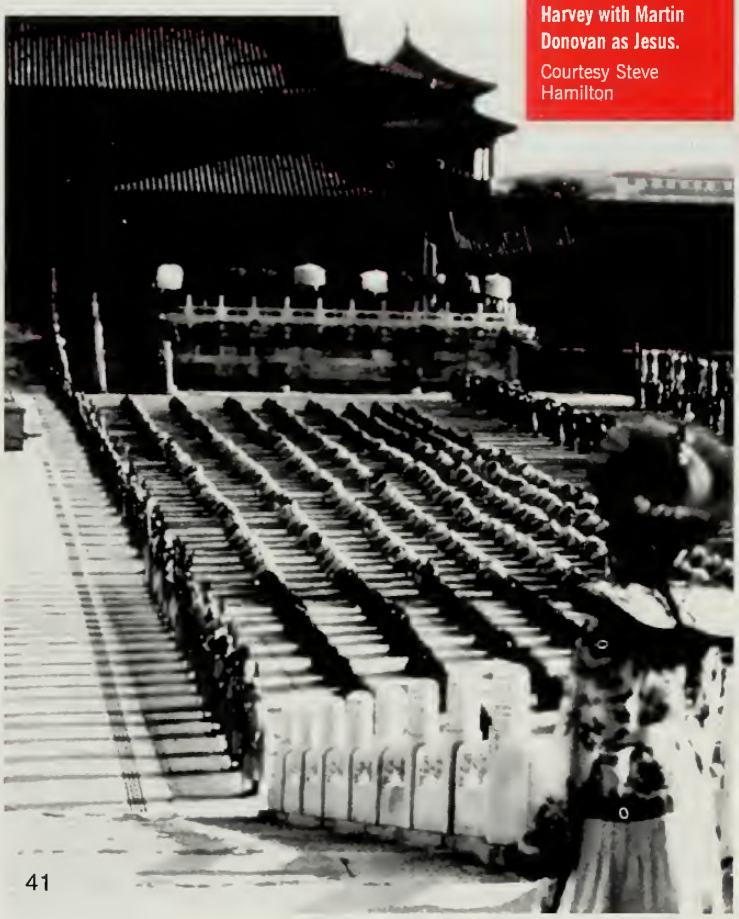
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Cover: P.J. Harvey as Magdalena in Hal Hartley's digital biblical fable, *The Book of Life*. Opposite: Harvey with Martin Donovan as Jesus. Courtesy Steve Hamilton



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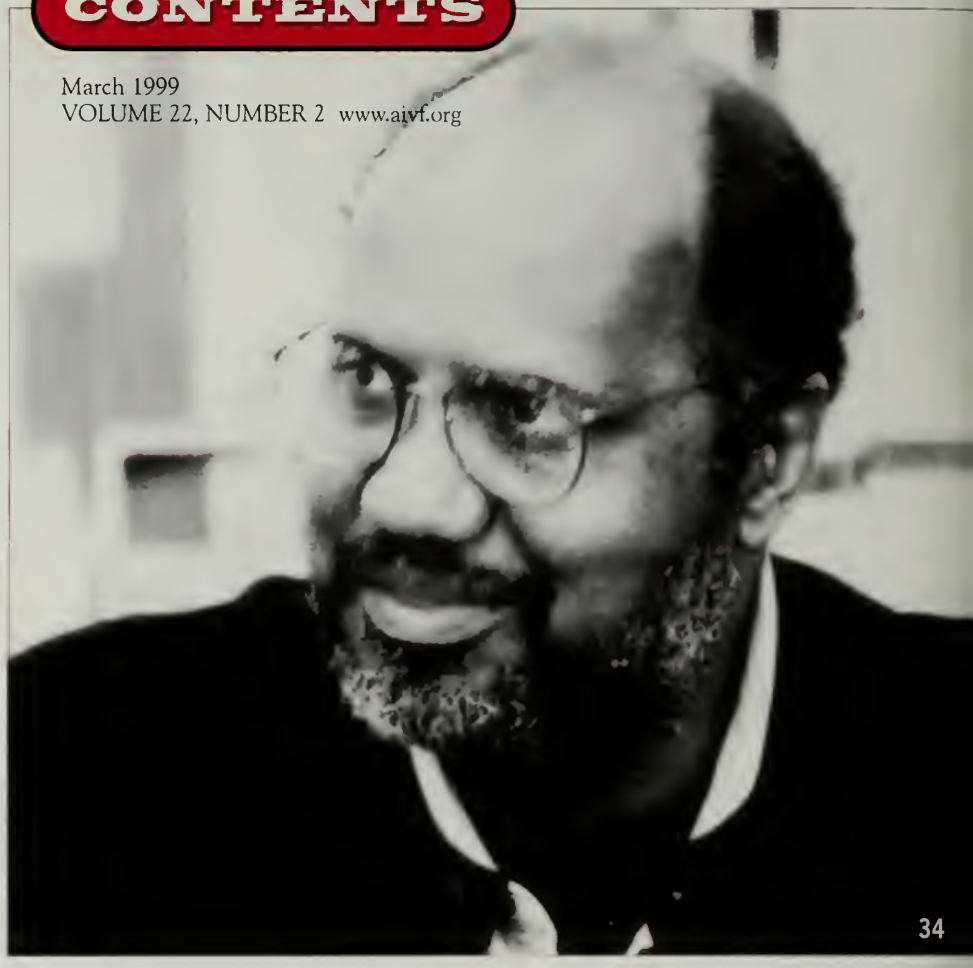
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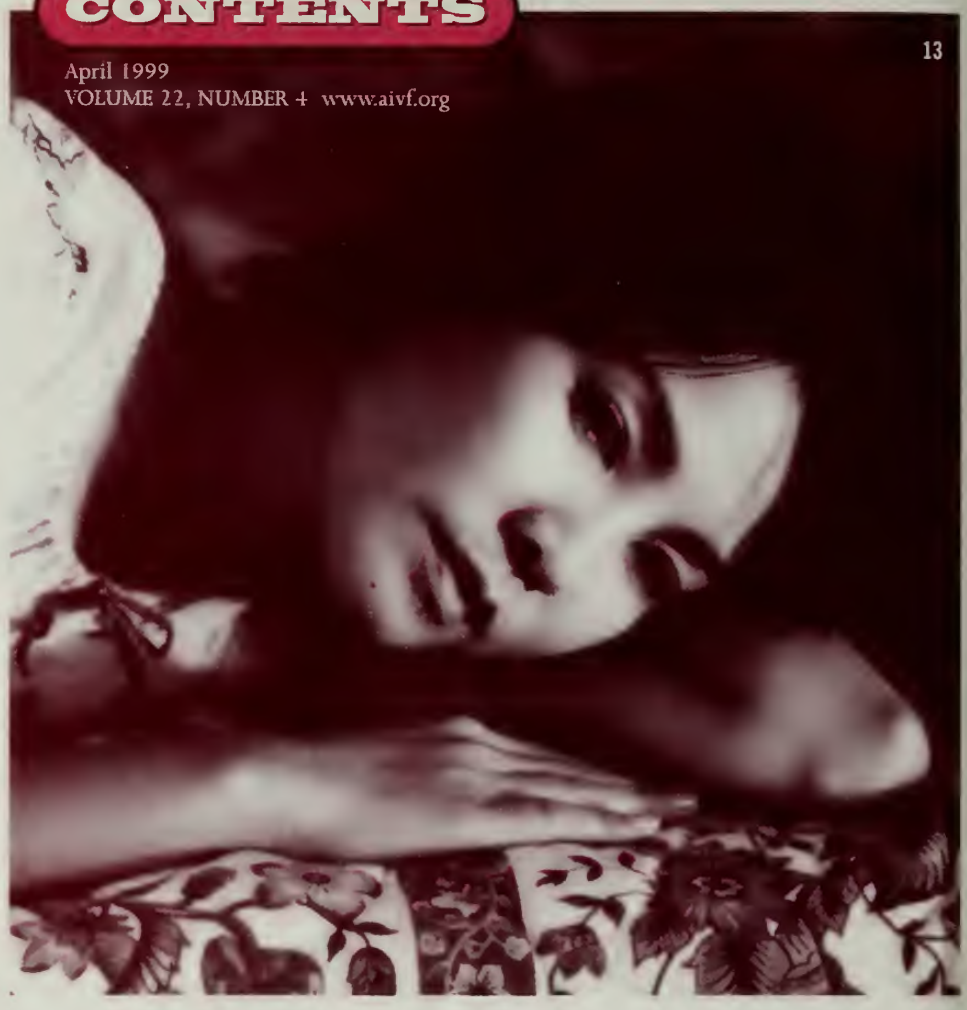
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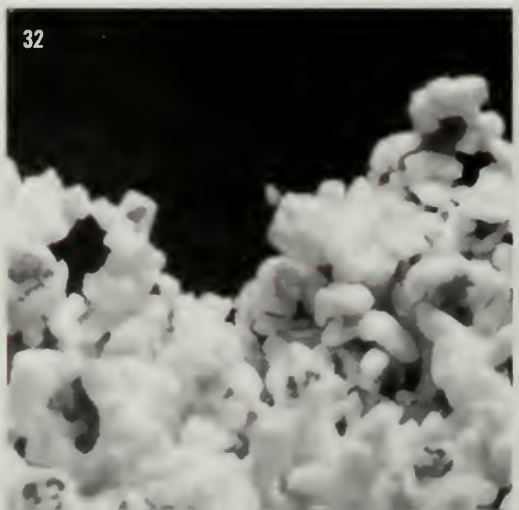
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Robert X. Cringely, host of PBS's Digital TV: A Cringely Crosh Course

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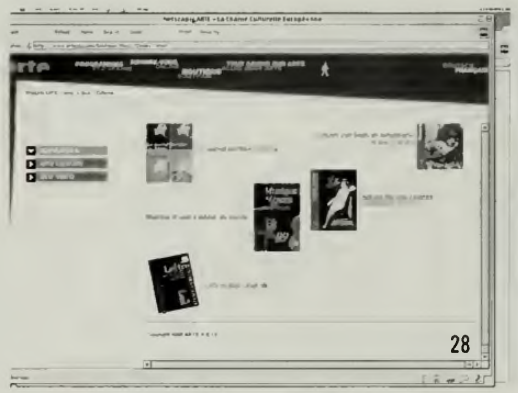
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Cover: Cybercolumnist Robert X. Cringley hosts PBS's guide to the digital future of television, *Digital TV: A Cringley Crash Course*, produced by Oregon Public Broadcasting and rebroadcast on May 26. See Gary O. Larson's feature story "High Definition, Low Profile" for what else PBS has in store. Photo courtesy PBS

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From Barbara Sonneborn's *Regret to Inform* (inset)

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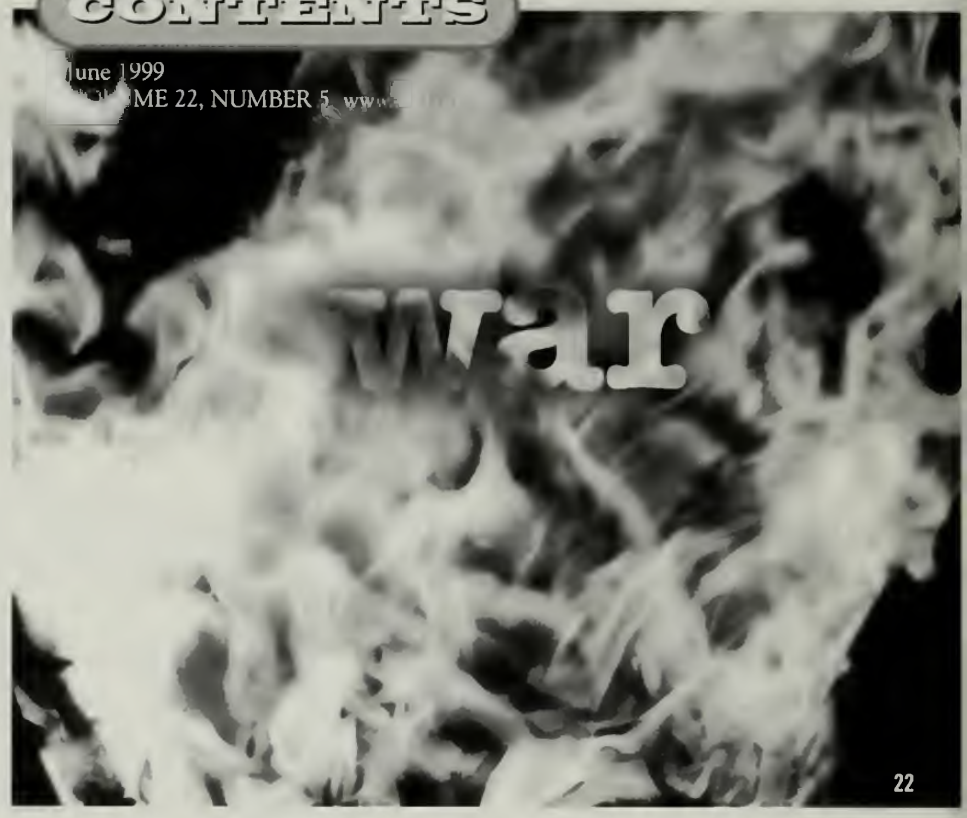
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COVER: Vietnam revisited: A woman runs from a bomb fire in *Regret to Inform*, Barbara Sonneborn's personal documentary on Vietnam war widows. (inset) Photo courtesy ETV, background photo courtesy Daniel Christmas.

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Jesse Ventura's Choke Hold on Public TV

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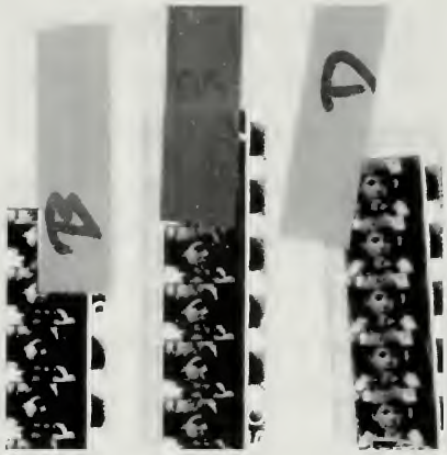
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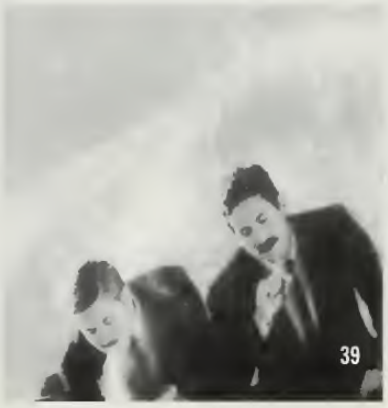
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COVER: Errol Morris at Auschwitz during the making his latest film, *Mr. Death: The Rise and Fall of Fred A. Leuchter Jr.*, one of the projects supported by IFC Productions. Photo courtesy Lion's Gate Films Releasing.

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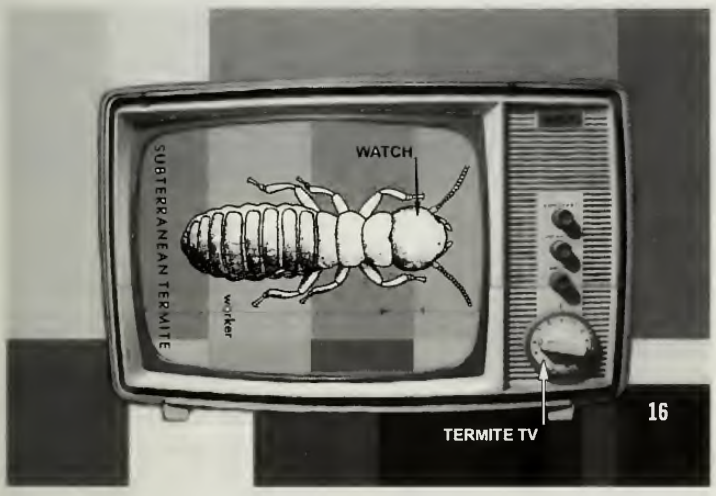
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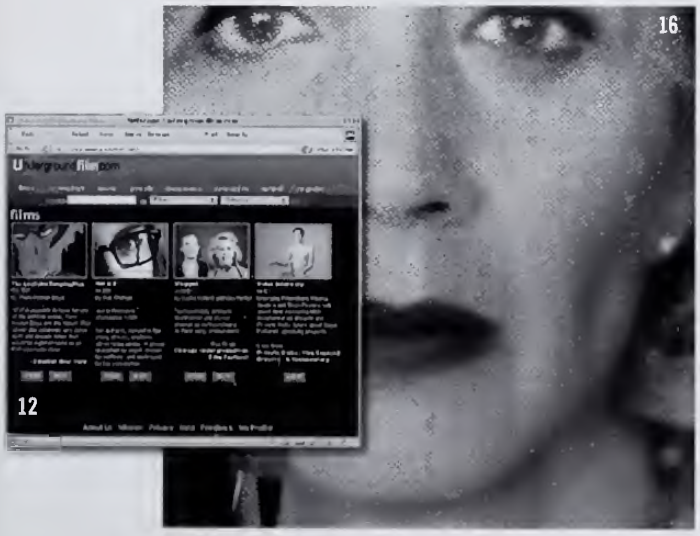
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COVER: The LegaSea underwater time capsule, one of many such cultural containers featured in Cathleen O'Connell's upcoming documentary, *Time Capsule: Message in a Bottle*. Cover photo: LegaSea; opposite: Westinghouse Museum; courtesy filmmaker

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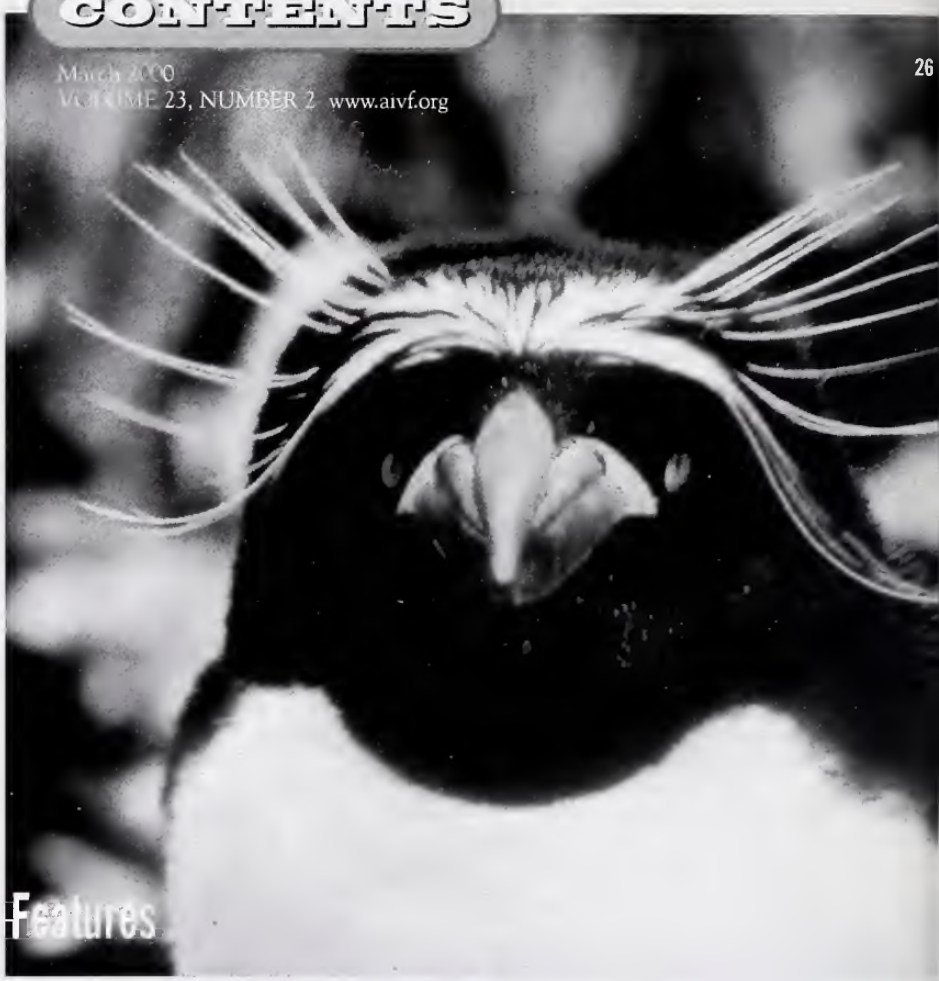
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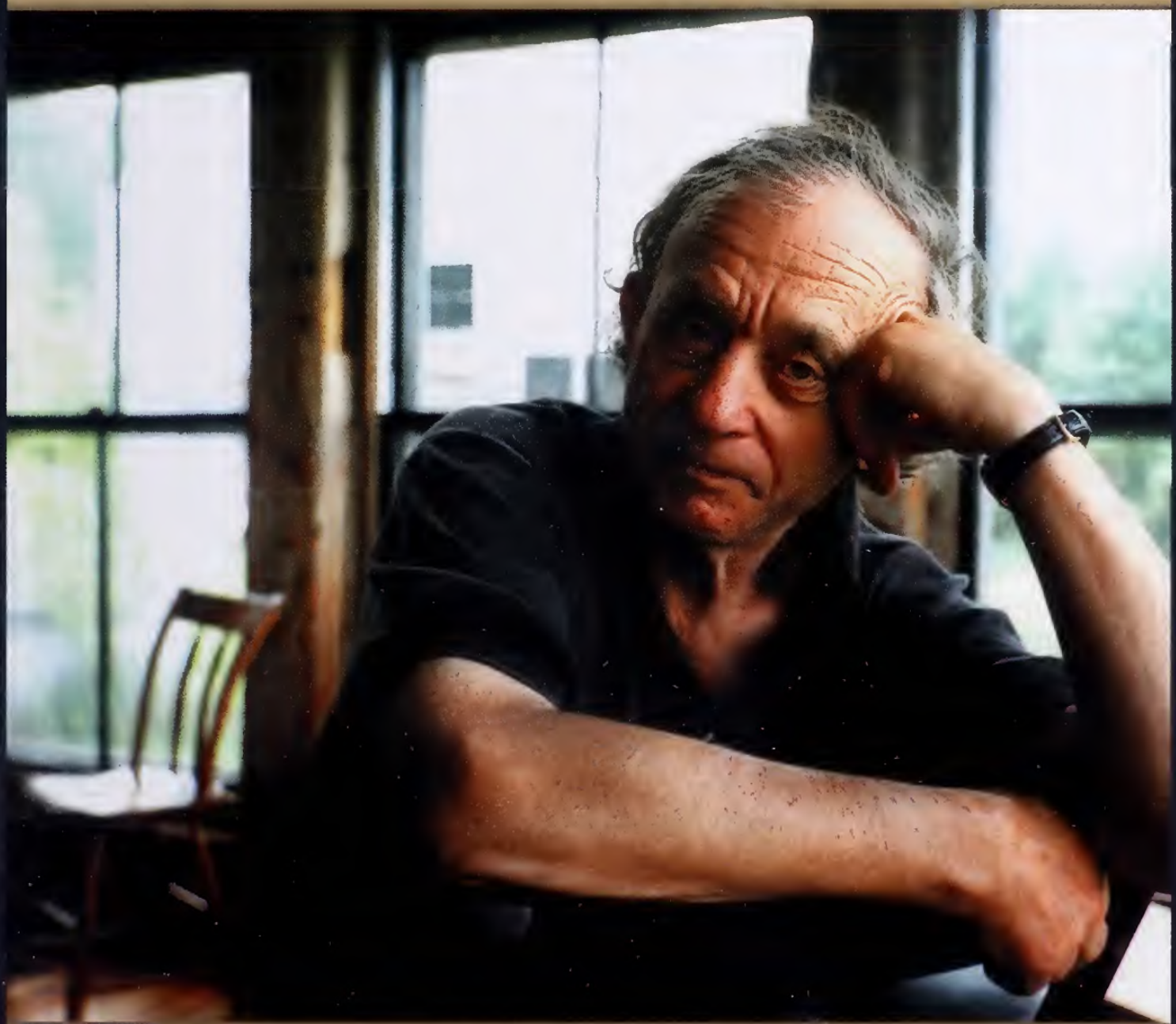
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BY HOLLY WILLIS

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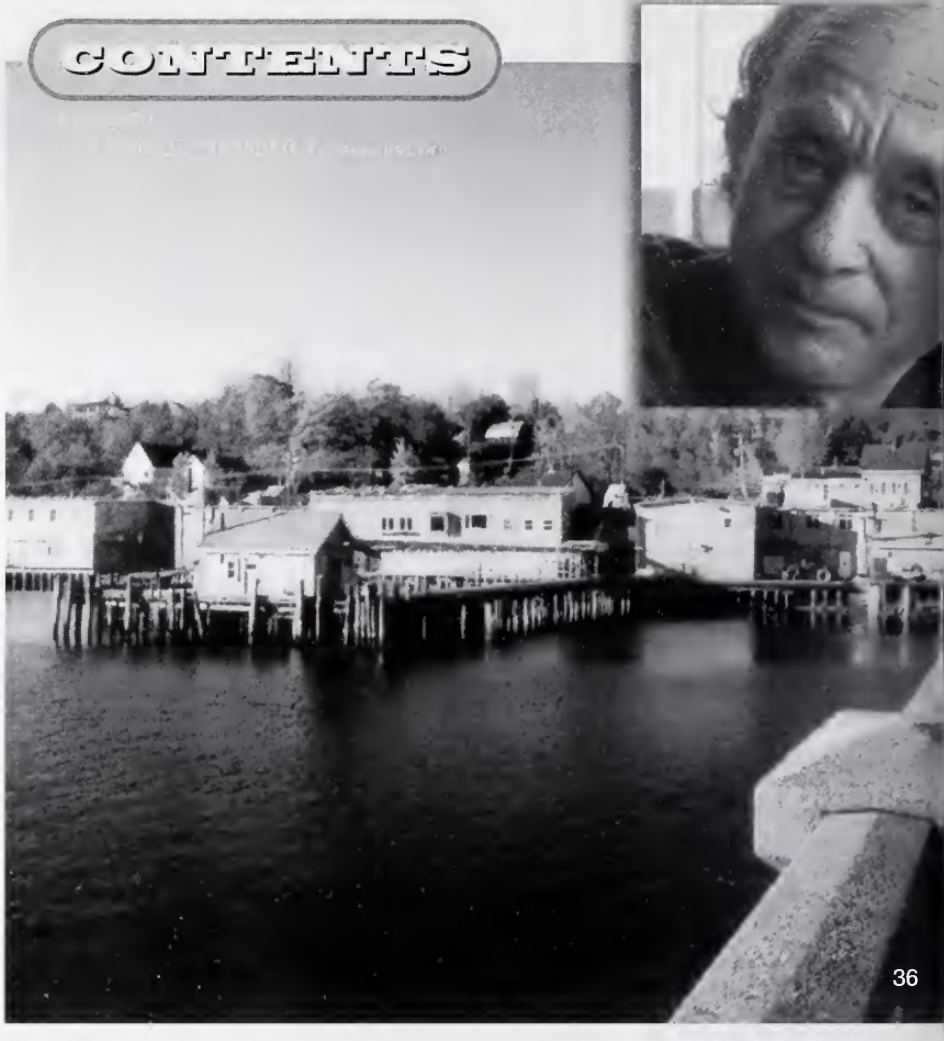
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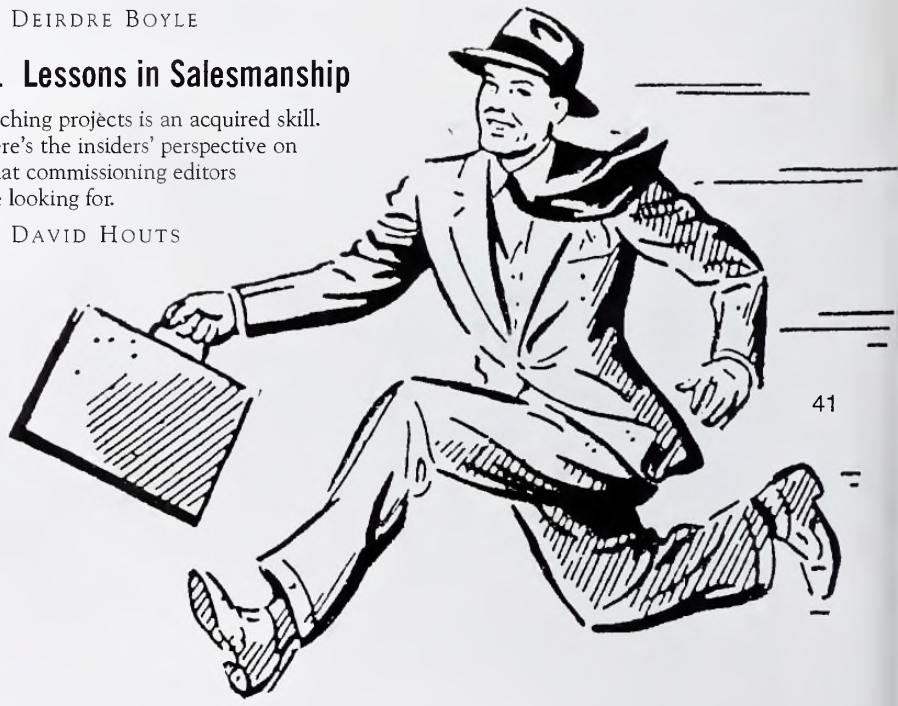
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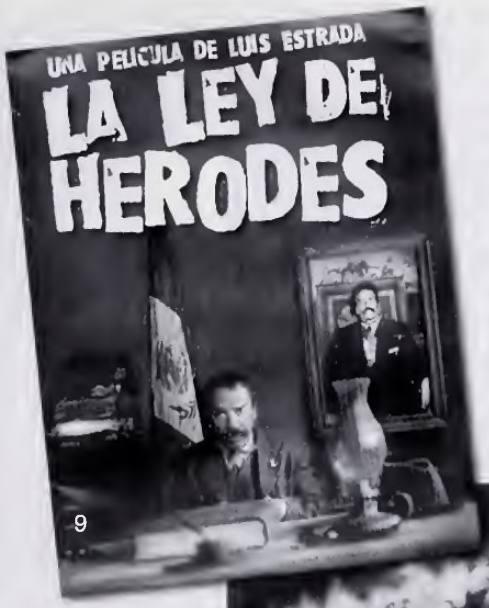
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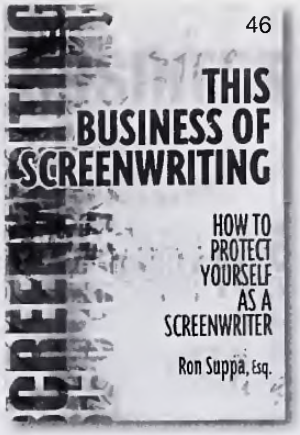
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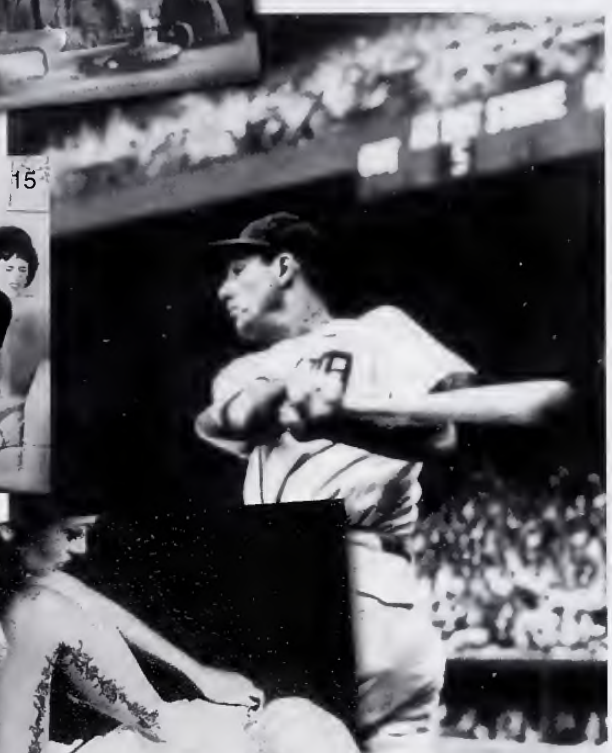
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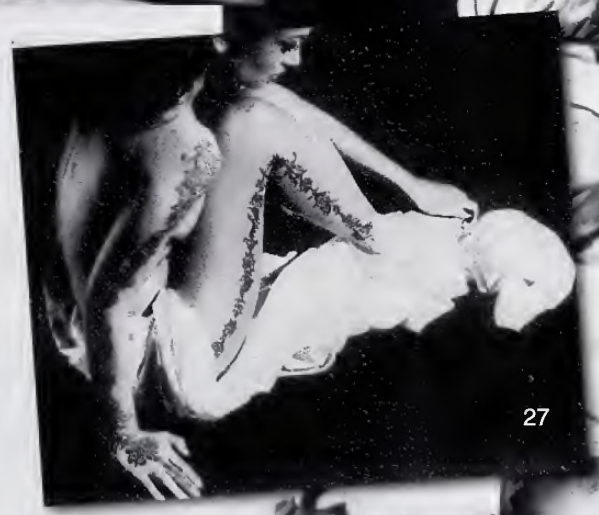
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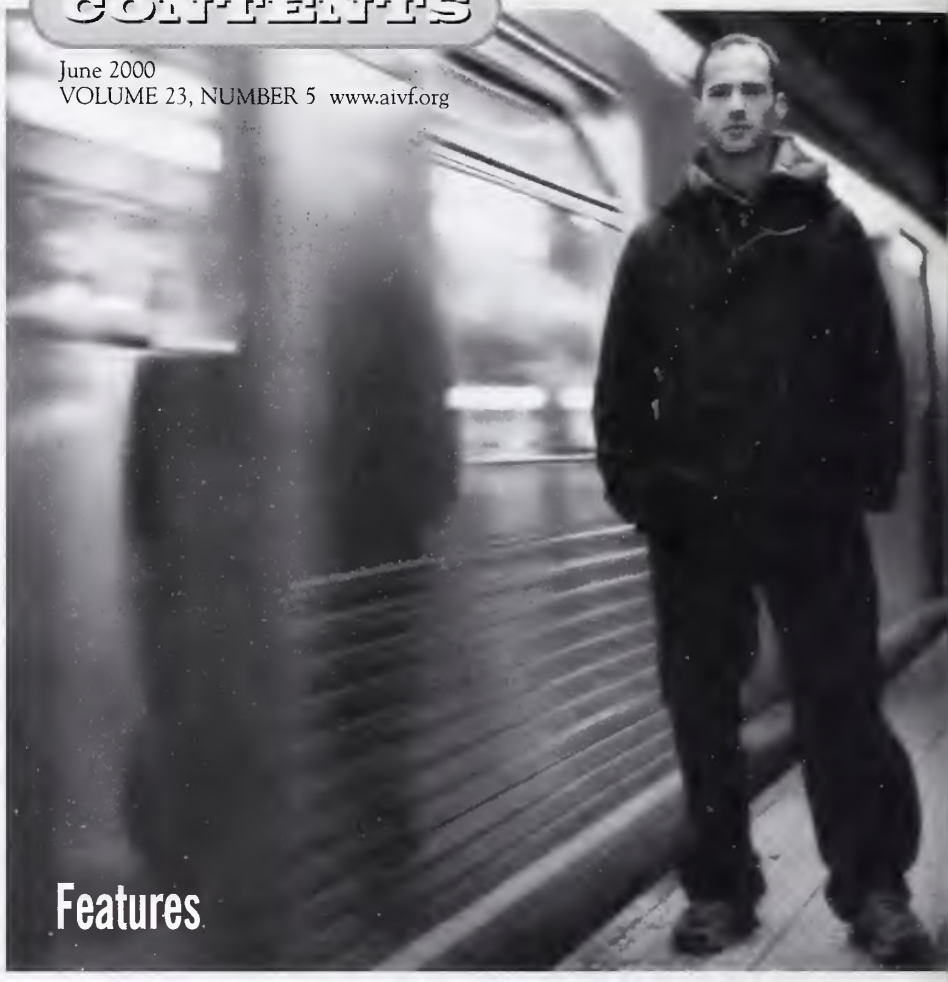
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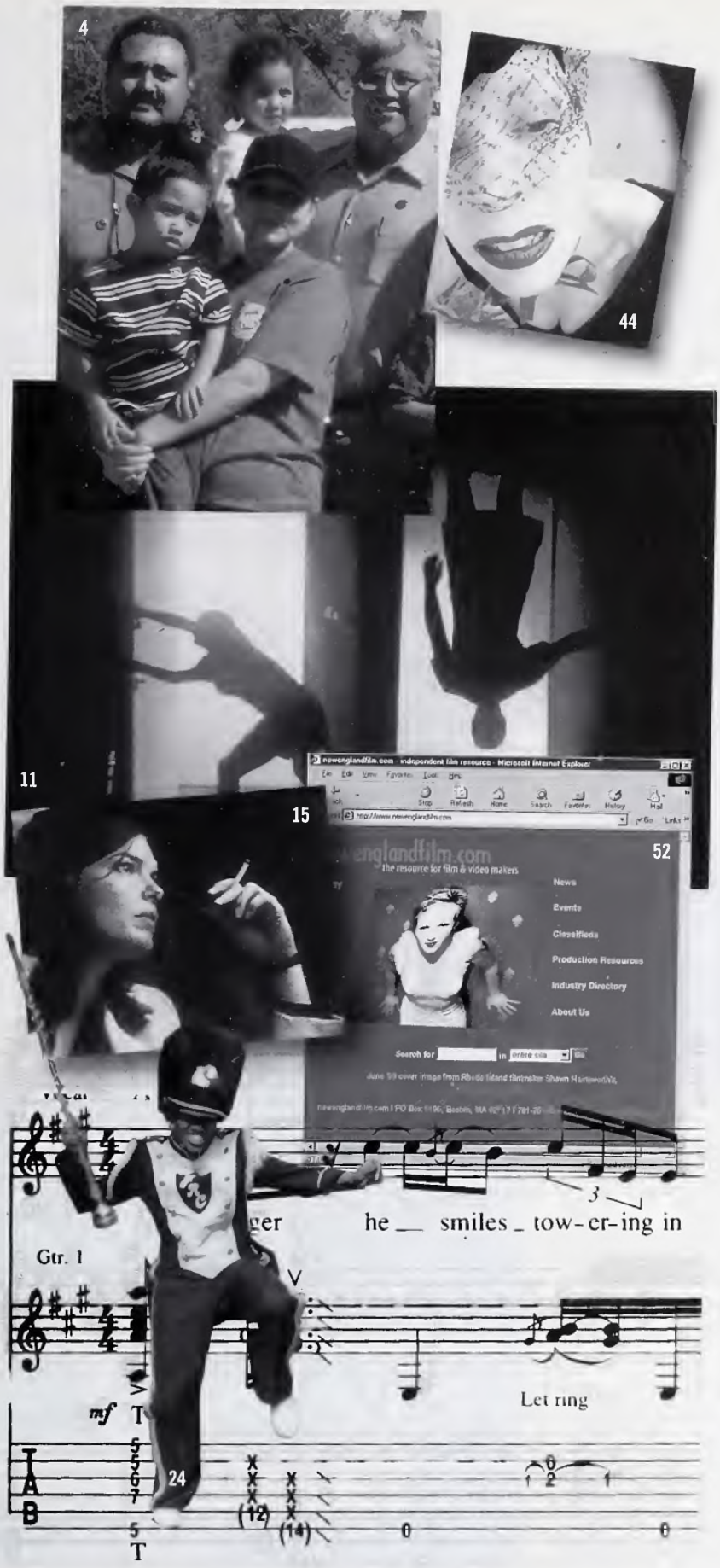
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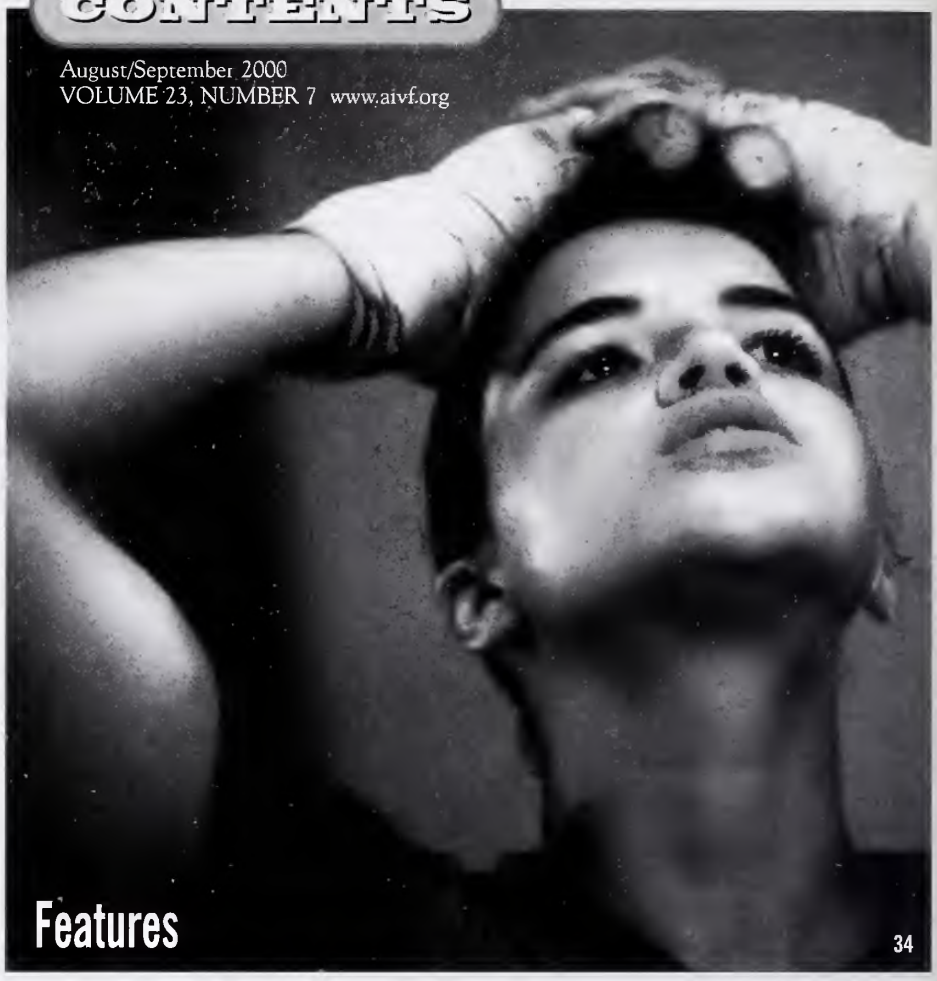


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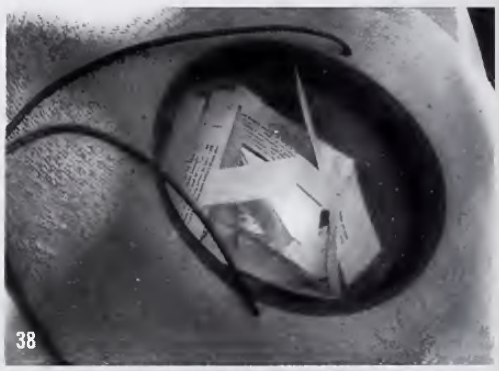
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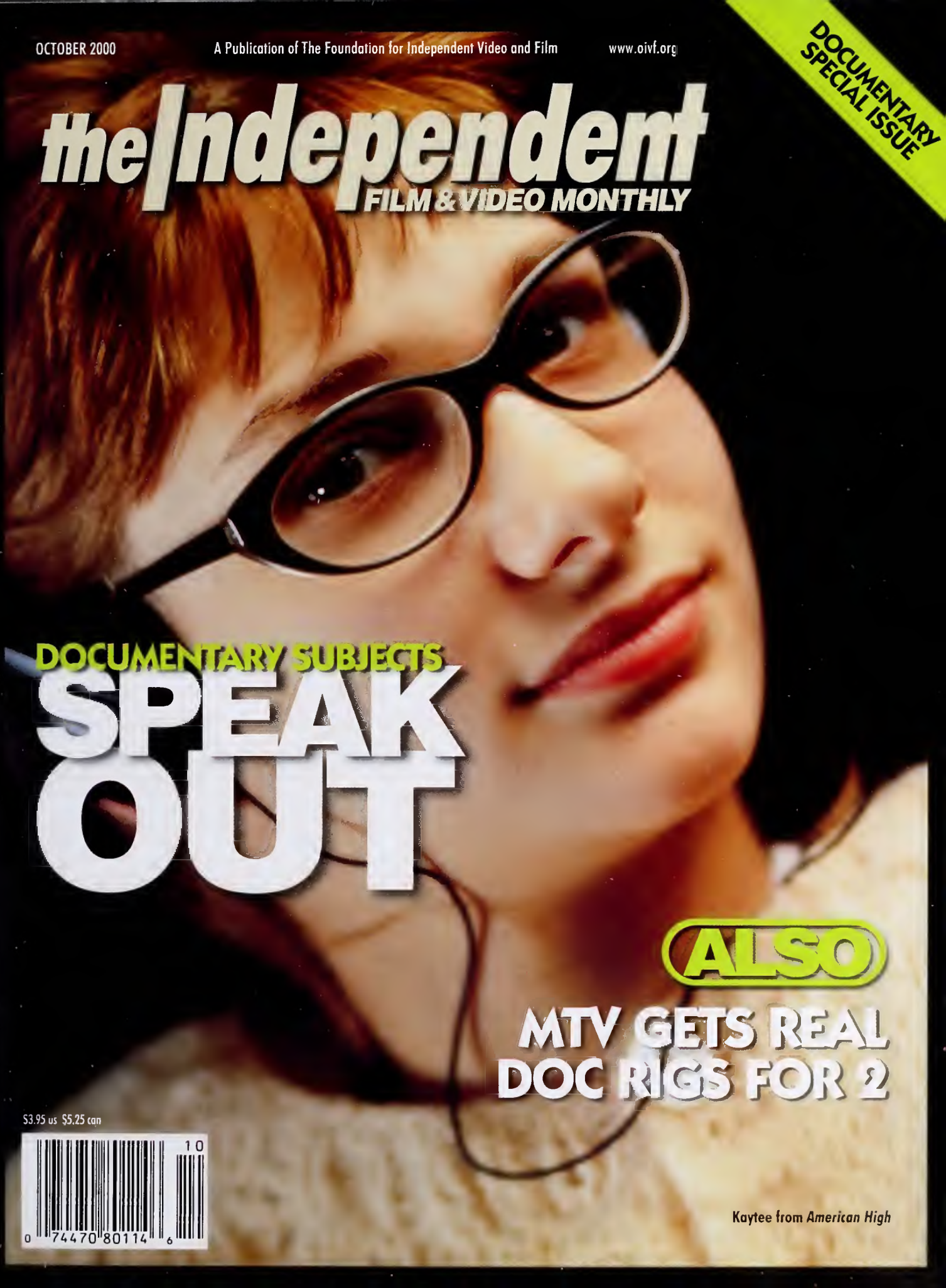
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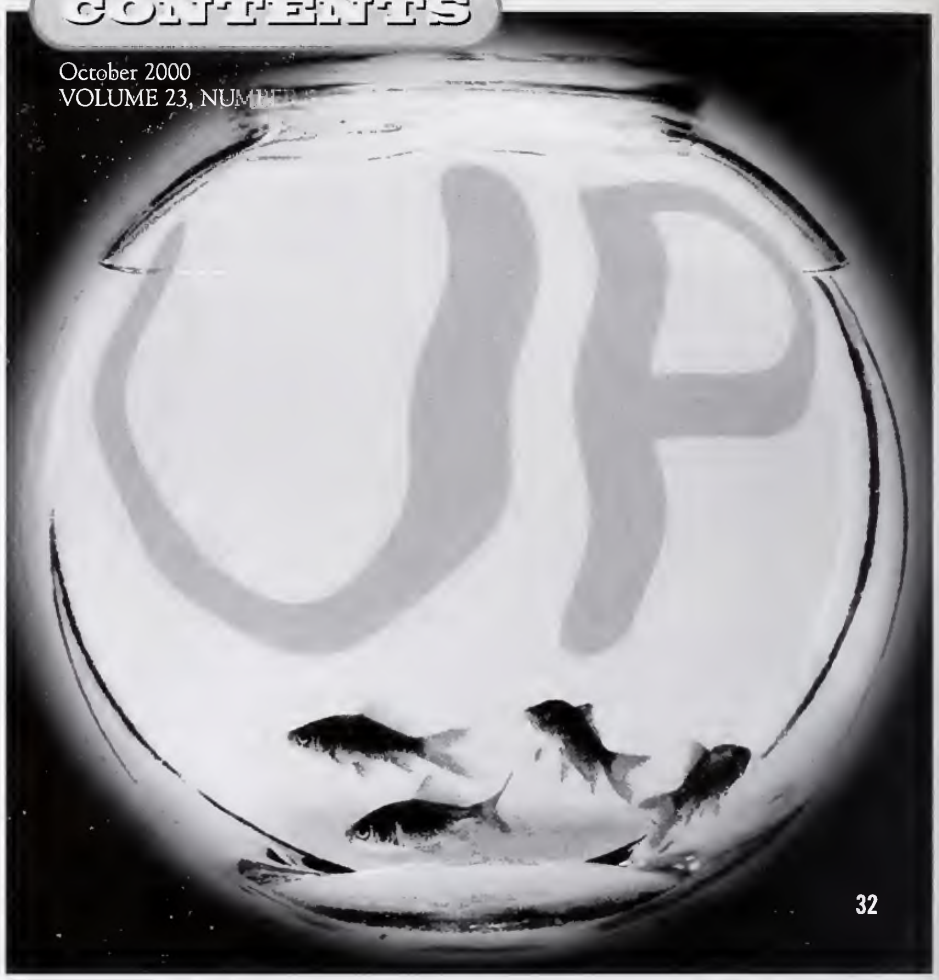
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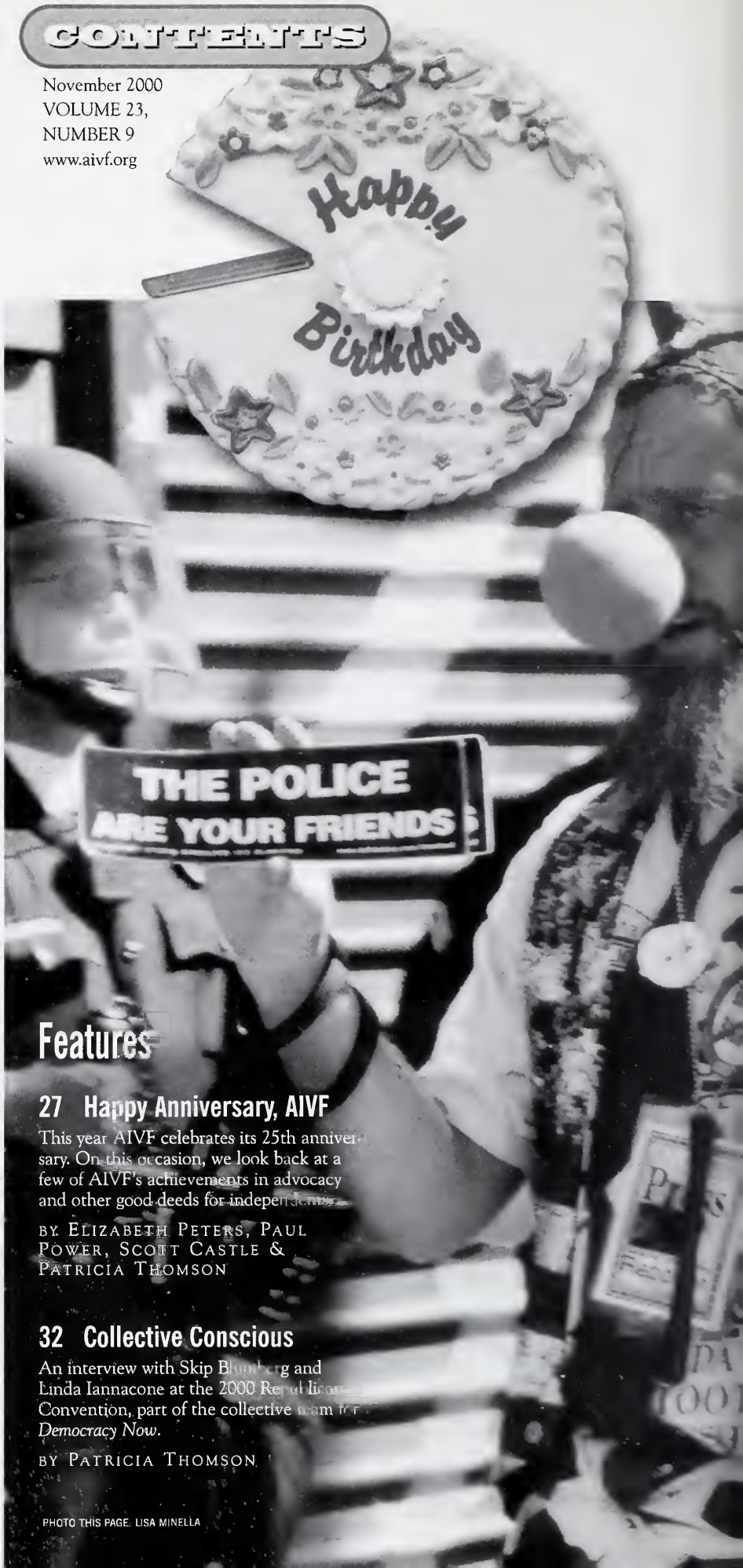
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A Talk with PBS's New CEO, Pat Mitchell



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Michelle Yeoh in Good Machine's latest release, *Crouching Tiger, Hidden Dragon*

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PHOTO: CHAN KAM CHUEN, COURTESY SONY PICTURES CLASSICS.

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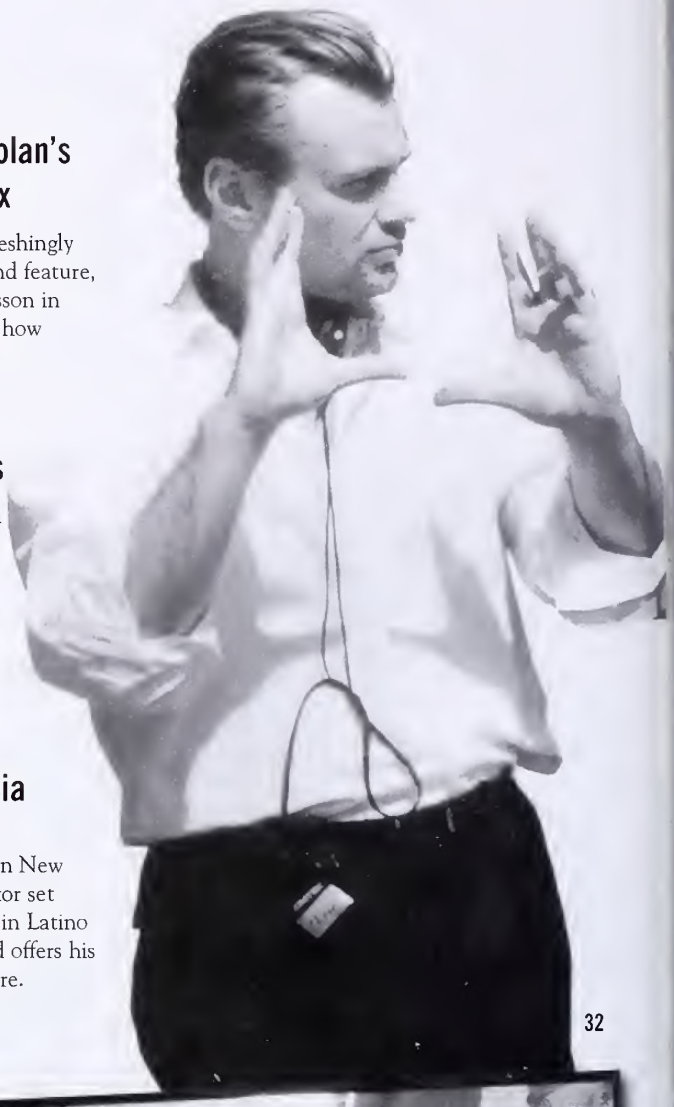
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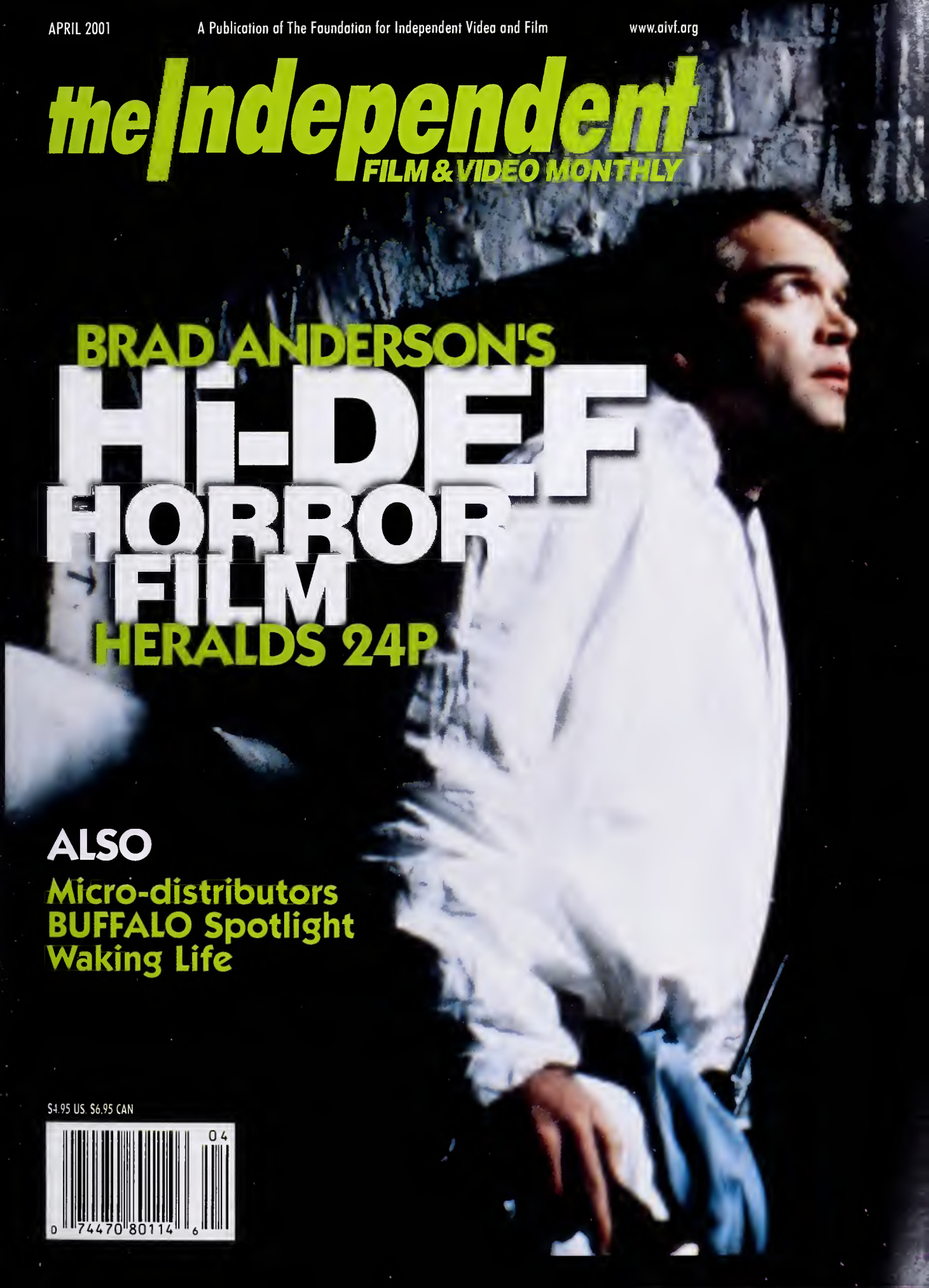
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Cover: Guy Pearce in Christopher Nolan's *Memento*. Photo by Danny Rothenberg

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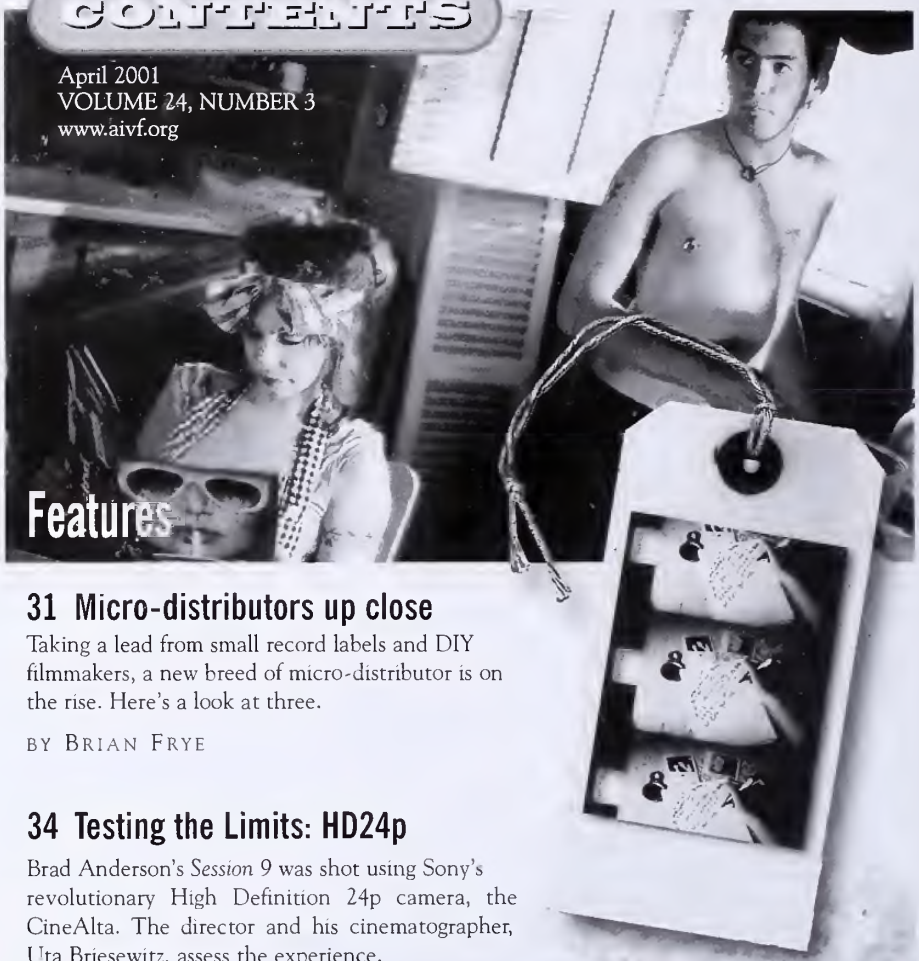
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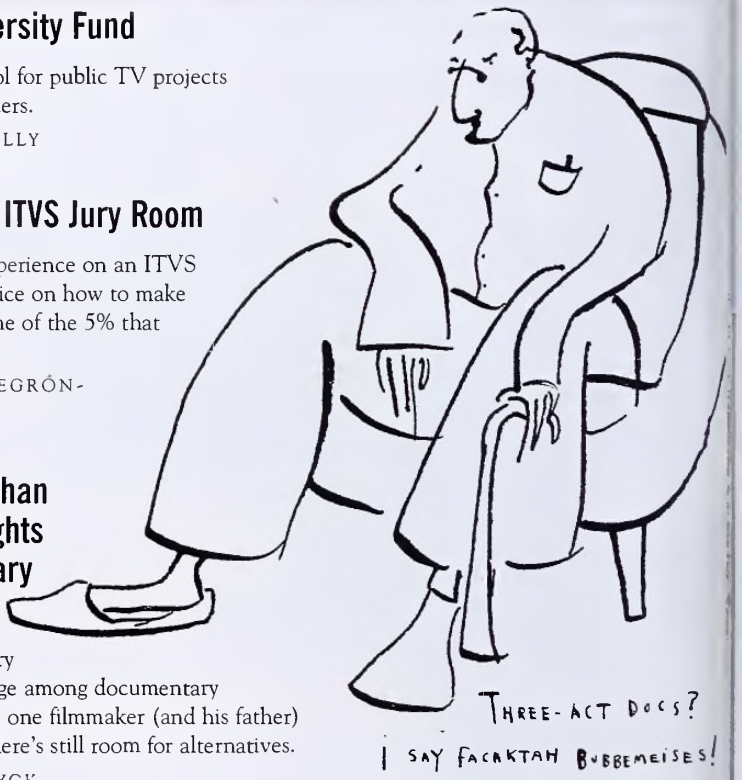


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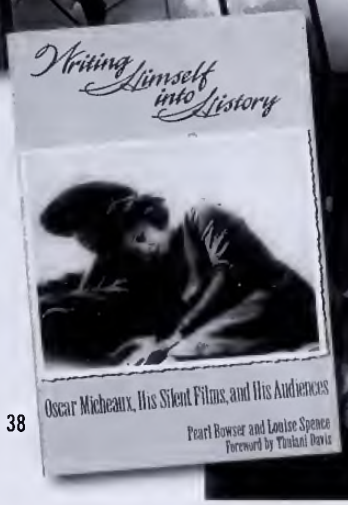
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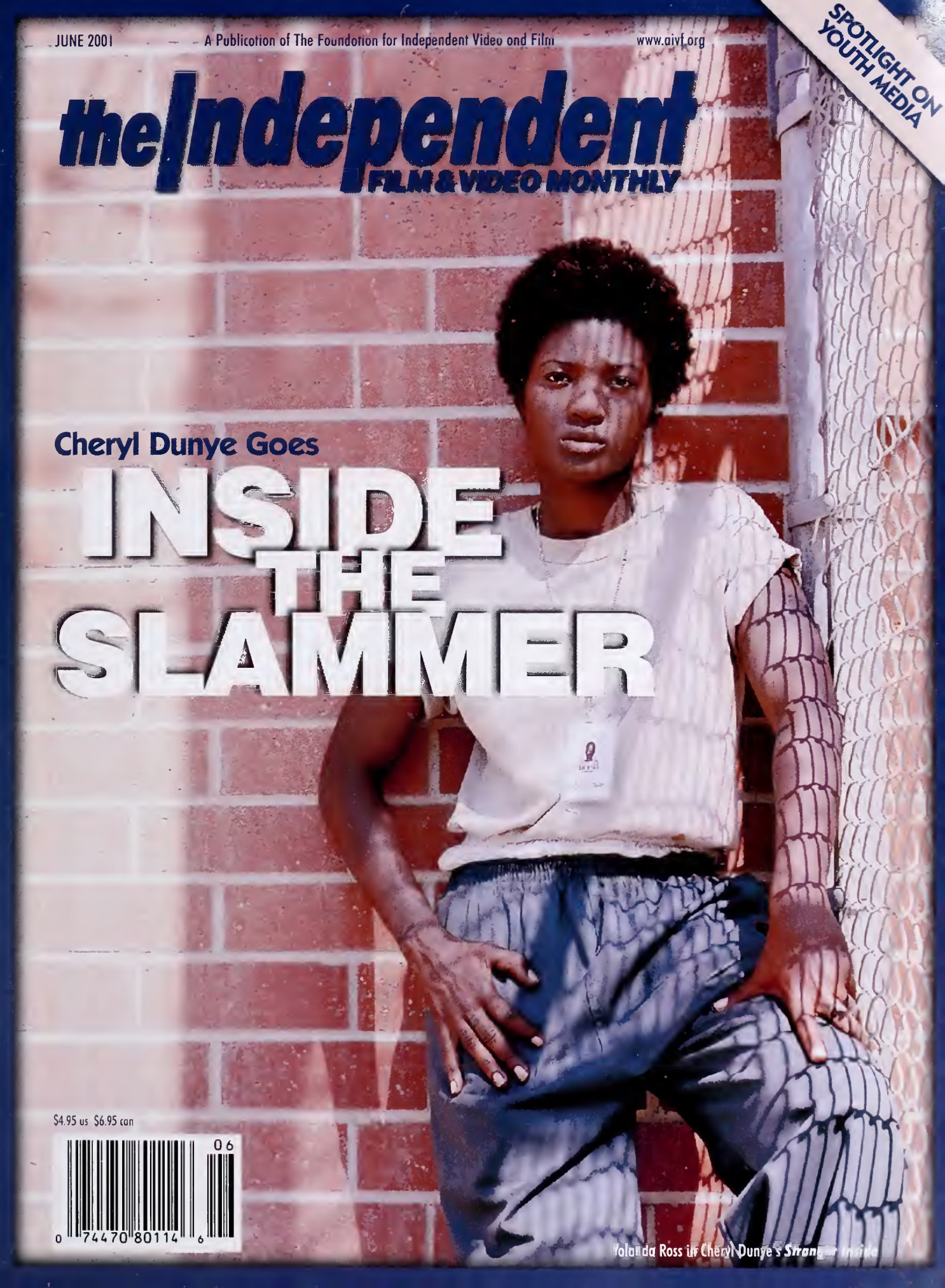
COVER: Delving into matters of race: Roja Productions' [standing L-R] Camilla Haddad, Jacquie Jones, Tracye Matthews, Orlando Bagwell; [seated L-R] Michelle Materre, John Valadez, Sindy Gordon, and Felicia Lowe. Photo: Tom LeGoff

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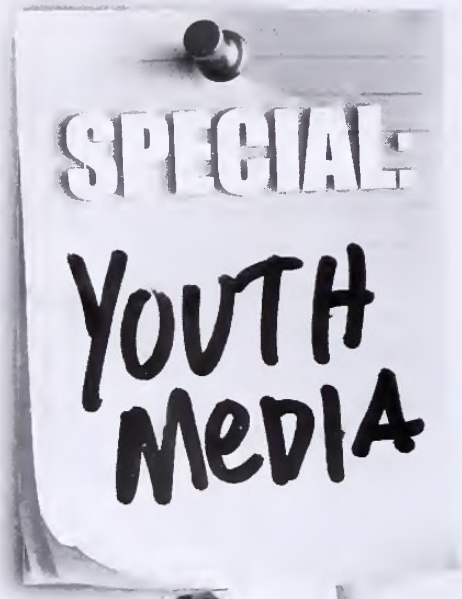
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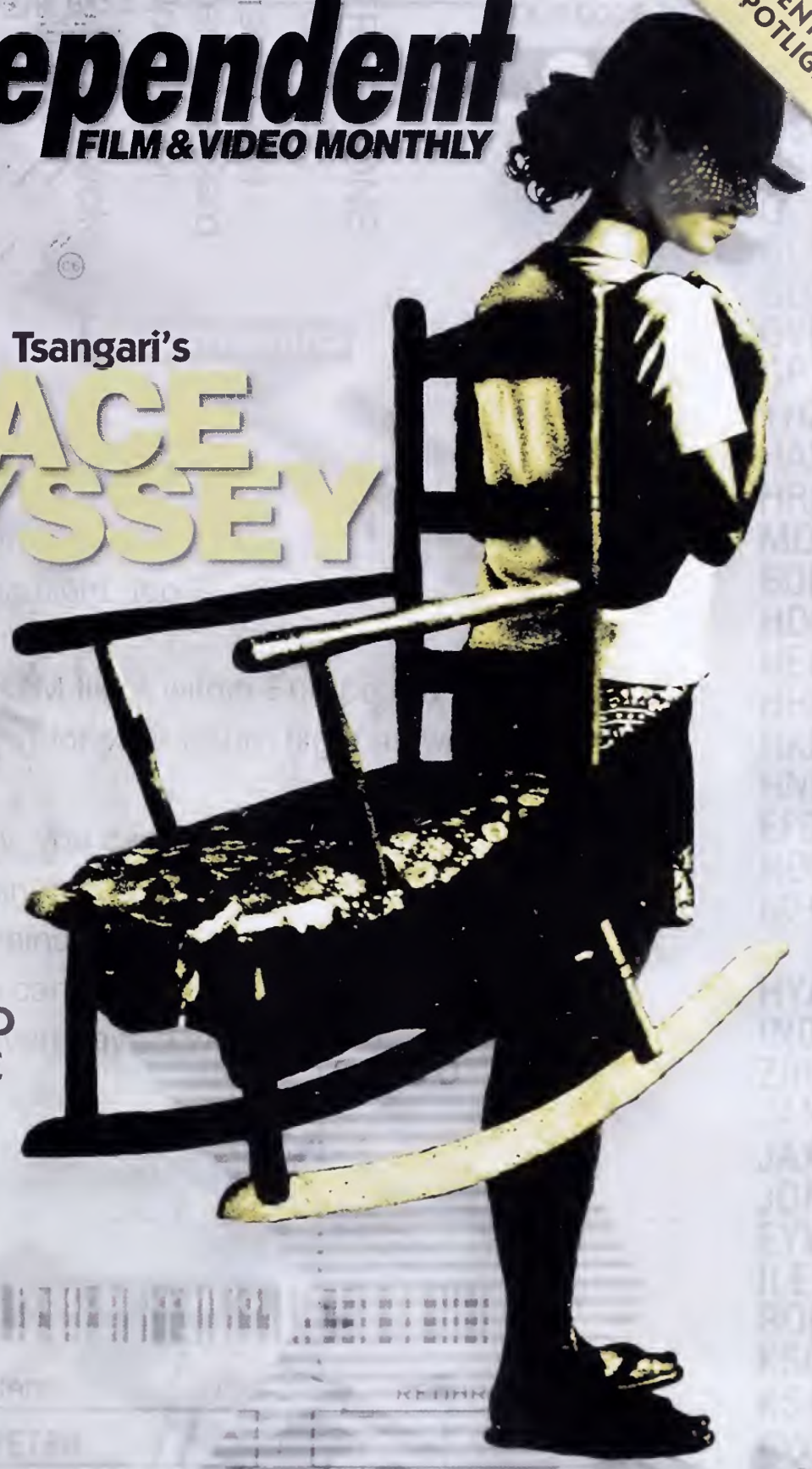
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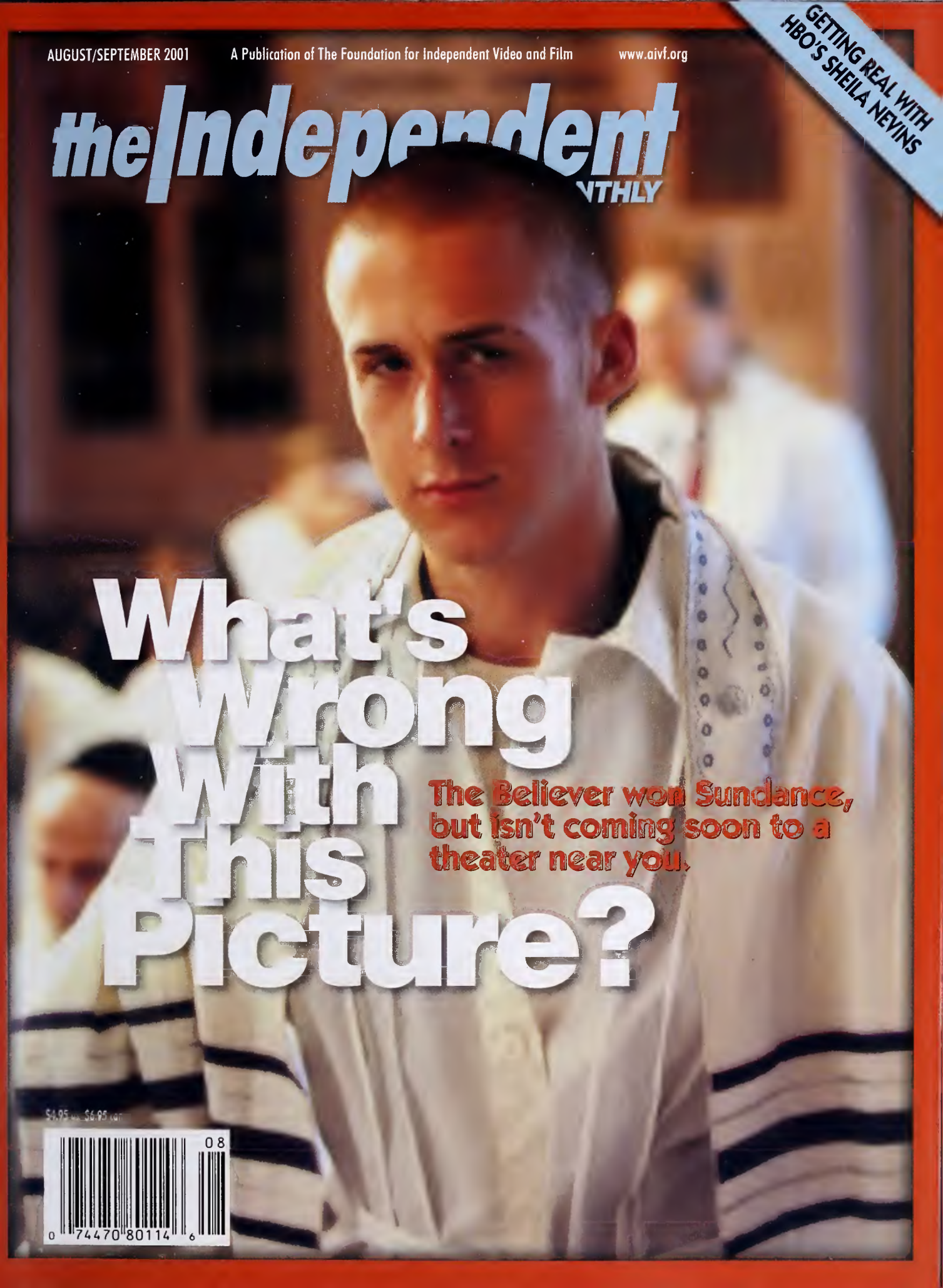
COVER: Lizzie Martinez in Athina Rachel Tsangari's *The Slow Business of Going*. Courtesy filmmaker

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Photo: Liz Hedges, Fireworks Pictures

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Cover: Jerry Garcia (right) and David Grisman giving an impromptu outdoor concert in *Grateful Dawg*.

PHOTO: SUSANA MILLMAN/SONY PICTURES CLASSICS

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PHOTO: CLAIRE FOLGER

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